

MUSICAL AMERICA

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NEW YORK

EDITED BY

John C. Freund

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NEW YORK STATE MUSIC TEACHERS HOLD CONVENTION

**President Schlieder Announces
Policy of Expansion by Form-
ation of Local Branches and
Aid for American Composer—
Three Days' Session Opens
with Address by Borough Pres-
ident Marks—Prominent
Speakers to Be Heard**

WITH an admirably worded and pertinent address by Borough President Marcus M. Marks the twenty-seventh annual convention and music festival of the New York State Music Teachers' Association opened on Tuesday morning in the ballroom of the Hotel McAlpin.

The idea dominating these sessions and animating all with a common impulse is simple yet pregnant with possibilities. According to President Frederick Schlieder's expressions on this occasion the teachers are now working with vigor to bring about permanency and unity in their organization, this end to be achieved through the formation of local chapters in a majority of cities in the State. Before the year is out, he said, an enrollment of 1,000 teachers may be expected. Furthermore, the fruits of these efforts towards permanency will be standardization, co-operation in the rank and file, added strength and cohesion, increase in culture and new helping hands for the cause of American composition. These are the vital and outstanding features of this convention.

The opening session was a lively one, particularly enjoyable being Mr. Marks's address. He was given a great salvo of applause when he set forth the manner in which he had defended the greater appropriation for municipal music this Summer. He related how he had explained to the Mayor that this island is essentially heterogeneous, its inhabitants embracing nineteen nationalities. "Let us address these embryonic Americans in the universal language—music!" Mr. Marks had declared in his plea for a more generous appropriation.

Arthur Bergh, chairman of the program committee, delivered a brief address in which he explained how excessively difficult he and his associates had found it to provide programs of American music without slighting a great number of exceedingly worthy native composers. This difficulty, which arose from the fact that the proportion of talented composers increases with startling rapidity, could only be solved by presenting works of some of our less familiar musicians.

Mr. Bispham's Recital

Members of the convention were treated on Tuesday afternoon to a song recital by David Bispham in Æolian Hall. In spite of the unpleasantly warm weather the attendance was excellent and the applause with which the noted baritone's work was received most enthusiastic. Mr. Bispham's program, devoted entirely to American compositions, included the prologue from the "Atonement of Pan" and the "Flint Song" from the "Cave Man"; Gena Branscombe's "Sleep then, ah, Sleep," Henry Gilbert's "Pirate Song," R. Huntington Woodman's "I Am thy Harp," George Chadwick Stock's "Route Marchin'" and songs by Sidney Homer, Louis Elbel and H. Wetzler, in addition to a recitation of the "Pied Piper of Hamelin," with Arthur Bergh's music.

Mr. Bispham has by this time become



—Photo by Mishkin

MME. GINA CIAPARELLI-VIAFORA

Distinguished Italian Artist, Now Resident in This Country, Who Has Won a Notable Success on the Operatic and Concert Stage (See Page 8)

so completely identified with most of these works that detailed praise of his performances is at present superfluous. He was in his best form on Tuesday and held his audience by the power, the distinction, the emotional force and artistic finish of his work. As usual his enunciation was a cause for unbounded delight.

Arthur Bergh accompanied Mr. Bispham in the Browning recitation. In the songs the baritone had the assistance of Woodruff Rogers, who is one of the most proficient American accompanists to be heard to-day.

A series of pleasant surprises were provided at the Tuesday evening concert of American music given under the aus-

pices of the New York State Music Teachers' Association in Æolian Hall. The first was the Sonata, Op. 15, of Frederick Ayres, exquisitely played by Arkady Bourstin, violinist, and Mrs. Williston Hough, pianist. Mr. Bourstin's gifts were recognized when he made his debut

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NEW YORK STATE MUSIC TEACHERS HOLD CONVENTION

[Continued from page 1]

here early last season. Now his art has broadened; his conception of this noble, although strangely antique modern work was noteworthy.

Thomas Chalmers, the baritone, who was heard in songs by Carpenter, Class and Homer, has also increased in artistic stature. His tonal quality and interpretative efforts were displayed to considerable advantage.

L. T. Grunberg played five "Impressions," composed for piano by himself. They are evidently the improvisations of an excellent pianist—which Mr. Grunberg is. In tendencies he is wholly modern, almost iconoclastic. These pieces remind one of Granados, but are not polished as are the Spaniard's works. The development is tentative, halting, insecure.

Merle Alcock, the contralto, sang three of John Carpenter's settings of Tagore so excellently as to call forth some of the most sincere applause of the evening. Her voice seems to increase in range without losing its delicate tonal beauty. Her diction remains, as always, a delight.

Fully up to the excellent standard set by its predecessors was Arne Oldberg's Piano Quintet, Op. 24, which Carolyn Beebe, pianist; Arthur Argiewicz, first violin; Herbert Corduan, second violin; Samuel Lifschey, viola, and Jacques Renard, 'cellist, all of whom are members of the New York Chamber Music Society of Piano, String and Wind Instruments, presented in admirable fashion. Mr. Oldberg is a classicist with a warm heart and a technic of formidable proportions. This quintet is a work of great beauty, rugged, dramatic, melancholy, poetic and very delicate by turns. And if one is reminded of Weber at its beginning and end that should not militate against the work. Richard Keyes Biggs, the popular young organist, concluded the program with works of Dethier and Cole. These he played with facility and nice expression.



—Photo by Bain for MUSICAL AMERICA

Prominent Figures in the Opening Session of the New York State Music Teachers' Convention, Photographed on the Roof of the McAlpin Hotel. From Left to Right: Arthur Bergh, Composer; George Coleman Gow, of Vassar College; Frederick Schlieder, President of the Association, and Borough President Marcus M. Marks

A complete report of the proceedings at each of the sessions and events scheduled for June 15, 16 and 17 will appear in next week's issue of MUSICAL AMERICA. This year the program, which is subjoined, is very attractive. It reads as follows:

Tuesday—9-10 A. M., opening meet-

ing; 10-12:30, conferences; 2:30 P. M., recital, Aeolian Hall; 3:15, song recital by David Bispham, Aeolian Hall; 8:15, concert of compositions by American composers, Aeolian Hall.

Wednesday—9-10 A. M., business meeting; 10-1, conferences; 2:30 P. M., Public School conference, Chickering Hall;

8:15, concert, works of New York State composers, Hotel McAlpin.

Thursday—9-10 A. M., business meeting, McAlpin; 10:30-12:30, conferences; 2:30 P. M., concert, Von Ende School, faculty and artist-pupils, Wanamaker Auditorium; 7 P. M., convention banquet, McAlpin.

NEW PLAN TO FOSTER AMERICAN MUSIC

Leo Erdody Organizes Concert Series to Provide Hearing in New York for Talented Soloists and Composers

EVERY season brings forth a certain number of organized attempts to foster and encourage the work of young and unknown musical artists. The latest of these plans to be announced is one that contains considerably more in the way of promise of fulfillment than do the majority of such ventures.

Leo Erdody, a violinist prominently identified with the musical life of this country, and one who has succeeded in interesting a number of influential and wealthy persons in his plan, is the father of the project referred to.

Mr. Erdody purposes giving a series of four concerts in Aeolian Hall next season, two in December and two in February, at which compositions by American composers, written in orchestral, vocal, violin and piano forms, will be presented by American musicians. For this purpose he is organizing an orchestra of professional musicians. The concerts will be known as the Erdody Musical Afternoons, and the list of patrons already includes the names of Morris Bagby, Mrs. A. Iselin, Mrs. E. N. Breitung, Mrs. B. Bamberg, Archer Gibson and G. Schirmer.

"An important factor in this plan," related Mr. Erdody to a MUSICAL AMERICA representative, "is the exact meaning of the word 'American' as we shall use it in this propaganda. We intend it to include any musician, whether born here or in Europe, who has severed his or her connection with the Old World and has made this country his or her permanent residence.

"While the orchestra will be the nucleus of the entire venture, we will not confine ourselves to orchestral music. We shall introduce talented soloists who have not yet had an adequate opportunity to appear publicly. The programs will be made up exclusively of American music, that is, American music in the



Leo Erdody, the Gifted Violinist, Who Has Started a Movement to Provide Hearings for Meritorious Compositions and Worthy Soloists in New York

sense as I have already defined the term. "We will be on the lookout for meritorious orchestral and other compositions and every effort will be made to make the concerts worthy of the ideals which have inspired them.

"While we have secured the interest and co-operation of a number of wealthy patrons, the concert series will in no sense be exclusive. It will be supported entirely by popular subscription. If the public is not interested in them there is no reason why the work should be done. If the public is interested, we purpose giving it an adequate opportunity to express its interest in a material way."

Mr. Erdody hails from Chicago. He studied the violin under Joachim and Sevcik, returning to America five years ago. He then toured the country, giving concerts. He has done much in the way of composition.

Haensel & Jones will manage the Erdody Musical Afternoons.

Charles W. Clark Sings at the Wedding of His Son

NEWARK, N. J., June 13.—Charles W. Clark, the noted baritone, sang yesterday at the wedding of his son, Ronald Baker Clark, and Catherine Cole McBurney, at the home of the bride's parents. Mr. Clark sang after the ceremony, accompanied by Mrs. E. N. Laphan.

1,500 Southern Teachers to Hear Kitty Cheatham's Nashville Recital

NASHVILLE, TENN., June 15.—Fully 1,500 student-teachers from all sections of the South will take advantage of the opportunity to hear Kitty Cheatham, the noted diseuse, at her recital on June 29 at Peabody College for Teachers, this city. Miss Cheatham will be presented by the Nashville Business Woman's Equal Suffrage League.

Bispham to Appear in Moving Pictures

David Bispham, the baritone, has been engaged to appear in moving pictures, according to an announcement published last week by the Vitagraph Company of America. It is stated that Mr. Bispham's first appearance on the screen will be in an impersonation of Beethoven in the play called "Adelaide." It is intended that this shall be the first of a series of pictures visualizing the works of great composers.

Merle Alcock for the Worcester Festival

Merle Alcock, the young contralto whose success as a soloist during the recent tour of the New York Symphony Orchestra aroused widespread interest, has been engaged as one of the soloists at the Worcester festival next October.

Lovers of Music Owe "Musical America" a Debt of Gratitude

To the Editor of MUSICAL AMERICA:

Enclosed is a postoffice order to renew my subscription. I anticipate its arrival each week, as that of a longed-for, valued friend, and I think that all lovers of music—and they are legion—owe to you, as well as to the others connected with the paper a debt of gratitude.

Appreciatively yours,
(MRS.) SALLIE SAWTELLE WESTON.
Oakland, Cal., June 5, 1915.

NEW APOLLO CLUB MANAGER

H. F. Grabo Appointed to Succeed Carl D. Kinsey in Chicago

CHICAGO, June 14.—H. F. Grabo, secretary of the Chicago Mendelssohn Club for a number of years, has been appointed manager of the Apollo Musical Club, vice Carl D. Kinsey, resigned. The two clubs will now be conducted under one business management.

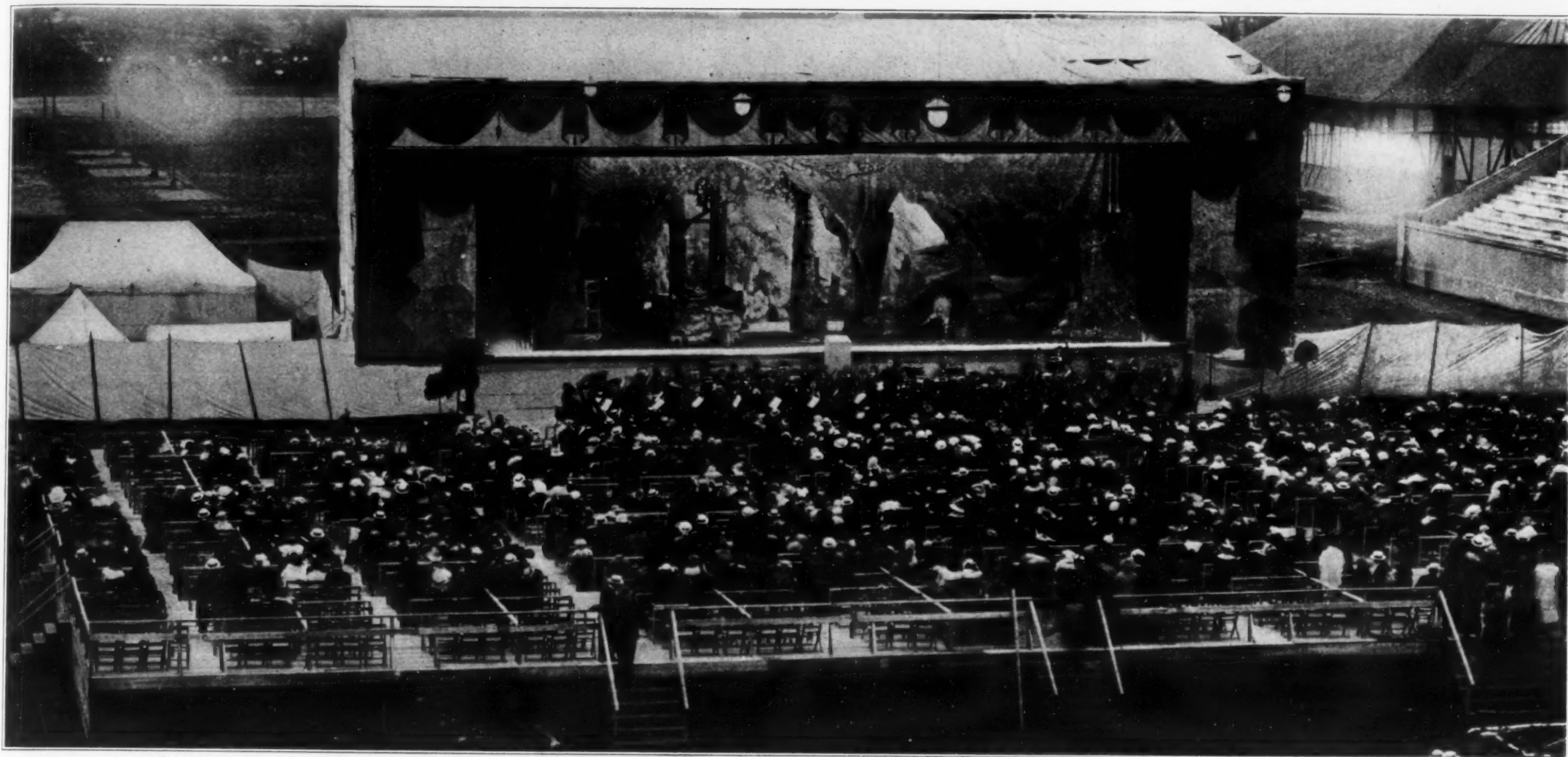
A letter was recently made public in which Mr. Kinsey explained to members of the Apollo Club his reasons for resigning as secretary and treasurer. Early in May the directors of the club appointed Mr. Ratcliffe treasurer. "And," said Mr. Kinsey, "as the treasurer appointed by the board is virtually business manager of the club, I could not remain as a mere figurehead, and immediately resigned as secretary, which resignation was accepted."

Mr. Kinsey asserts that there was animosity towards him because, on the ground of expense, he would not support the Peace Jubilee Book and because of a difference of opinion as to the matter of the railroad which was to carry the chorus on its proposed tour to the Pacific Coast. On that tour, which, as announced in MUSICAL AMERICA last week, has been abandoned, the singing of peace jubilee songs was suggested as a feature. Mr. Kinsey in his letter says that his attitude in various matters was misrepresented to members of the board of directors. Mr. Kinsey was for nine years the club's secretary-treasurer. He says that he intends to continue as a singing member of the club next season if business conditions permit.

Edwin Arthur Kraft Resigns as Atlanta's City Organist

Edwin Arthur Kraft has resigned the position of city organist of Atlanta, Ga., which he has occupied for about two years. The resignation will go into effect on October 1. Mr. Kraft will return to his old position of organist and choir-master of Trinity Cathedral, Cleveland, O., under a five-year contract calling for a salary which, it is understood, will at least equal that he has been receiving in Atlanta.

BOSTON'S AL FRESCO PERFORMANCE OF "SIEGFRIED"



View of the Stage and Boxes in the Harvard Stadium During the Performance of "Siegfried" on June 4



Above, Reading from the Left: Otto Goritz ("Alberich"); Alfred Hertz, Conductor (Photo (c) by Mishkin); Alexander Steinert, Sponsor of the Production; Mme. Gadski ("Brünnhilde"). Below: Clarence Whitehill ("The Wanderer"); Johannes Sembach ("Siegfried"); Mme. Schumann-Heink ("Erda"); Alma Gluck ("The Forest Bird"); Basil Ruysdael ("Fafner")

FROM the appended view of the improvised canvas stage and the rows of well-occupied "boxes" some idea of the curious and novel features of the recent *al fresco* "Siegfried" performance in the Harvard Stadium may be derived. It must be understood, however, that the picture was taken near the front of the Stadium so that no notion can be gained therefrom of the vast audience of more than 20,000 people who occupied seats on the gigantic concrete horseshoe or of

the great space across which these auditors had to obtain their musical and spectacular impressions.

From the rear of the Stadium the stage looked miniature and the singers like puppets in a marionette show, while the music seemed to emanate from a talking machine. The stage is here shown set for the first act of Wagner's opera—though except for some slight changes one scenic set was utilized for the whole work. To the left of the stage may be seen the canvas dressing rooms.

Mr. Kronberg and the Siegfried Performance at Harvard

To the Editor of MUSICAL AMERICA:

In your issue of to-day, in your criticism of the "Siegfried" performance at the Harvard Stadium, you stated that I am of the firm of M. Steinert & Sons Co. I wish to state that such is not the case. At the same time I wish to thank you

for the fair and honest criticism you gave of the performance. I have worked hard and conscientiously since last September for its success, and under the conditions I think that I have done all that was possible.

Respectfully yours,

S. KRONBERG.

Boston, June 12, 1915.

Composer's Daughter Weds Grandson of J. P. Morgan

Louise Converse, daughter of Frederick S. Converse, composer of the operas, "The Sacrifice" and "The Pipe of Desire," and numerous other works, was married last Tuesday at St. Paul's Church, Dedham, Mass., to Junius Spencer Morgan, grandson of the late J. Pier-

pont Morgan. Miss Converse is herself a musician, having had the advantage of instruction by her father, and is also a student of sculpture.

Marie Cavan, the young American soprano, formerly of the Chicago Opera Company, has been steadily gaining wider experience in leading rôles in Germany and Austria.

BRINGING THE AMERICAN COMPOSER TO TRIAL

Significance of the Series of Concerts Devised by Alexander Russell to Acquaint the Music-Loving Public with the Works of the Country's Creative Musicians—An Effort to Arouse a Desire to Hear the Music of the American Composer for Its Own Sake, Regardless of All Questions of Nationality—The Experiment Amply Justified by Its Issue

By ALEXANDER RUSSELL

WHO does not remember the childish sense of injustice with which his youthful days were constantly embittered by the parental injunction that children must be "seen but not heard"? What enthusiasms were smothered, what longings suppressed, what unutterable curiosity nipped in the bud!

We are apparently outgrowing this ancient method of crushing childhood's effort at self-expression. To-day, babes babble in strange tongues, books take precedence over bottles with mere infants, children dominate the family council and theaters are constructed for the delight of the adolescent; even symphony concerts are arranged with the idea of an especial appeal to children. But, in thus carefully nurturing the youthful creative instinct, we have shown both diffidence and indifference to its ultimate expression as regards the making of music.

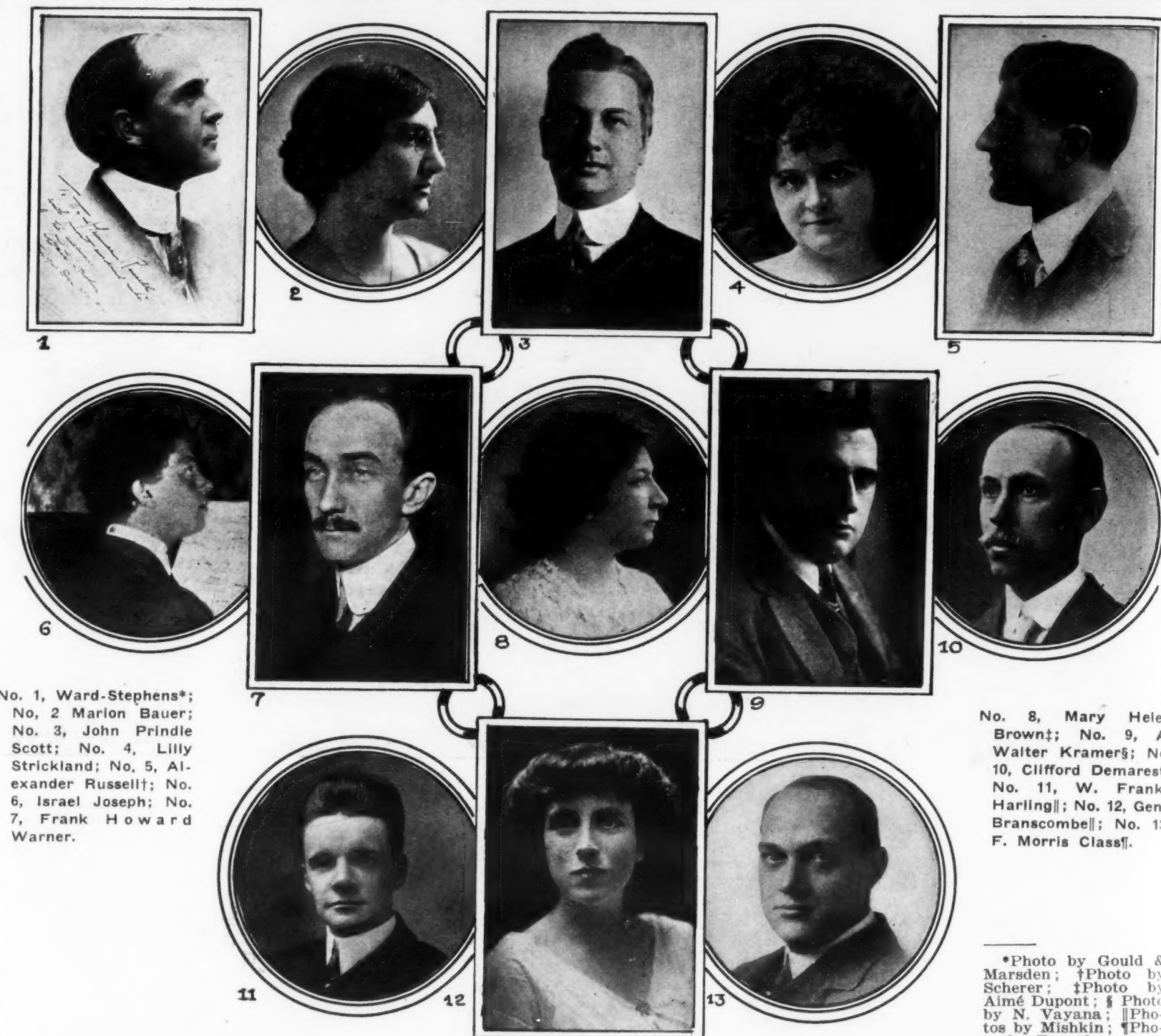
We still look upon the American composer as more or less of a child. Do not wagging grey-beards still admonish him with tolerant forefinger and less tolerant speech, that he is to be seen (worse luck!) but (please God!) not to be heard if it can be avoided? Do not his own blood relations in music still give him a metaphorical pat on the head and whisper "run out and play, but don't make any noise"? Further, if he organizes a little game of his own in the front doorway of the House of Art, do not the watchmen of the temple, armed with the dictionary and a few personally selected classics threaten his young existence with dire things?

Parents when finally confronted with the irrepressibility of youth take refuge in philosophy. "Boys will be boys," they say, and retire to quieter regions. If, perchance, they happen to be wise as well as philosophical, they join in the game themselves. We are just beginning to join in the game called the American Composer. During the last several years much has been said for and against this particular sport. Propaganda and philippics, exhortation and excuse, have been more or less violently turned loose upon the public. But to the Boston critic who wails "mediocrity cannot be covered by a cloak of patriotism," a Walt Whitman cries out "I hear America Singing!"

Not a Question of Patriotism

As a matter of fact, patriotism has nothing whatever to do with the present widespread interest in the native composer. The native composer himself has everything to do with it. He is playing in the front-door-yard of the House of Art, and he is not to be discouraged by the Watchmen. His public games are beginning to be a national pastime. The front-door-yard is shortly to become a commons and his friends, the music-lovers, will some day elect one of him to a place inside the House of Art.

Until very recently interest in the native composer has had no point of concentration, no systematized avenue of progress. Sporadic concerts by various composers in various parts of the country at various times have indeed been given, but the effect has been localized by its very isolation. Propaganda for some particular individual is of good effect just in so far as the individual may represent the best in his art, but the result is not broad enough. Before this idea can be made fruitful, the public must become interested in hearing this



No. 1, Ward-Stephens*; No. 2 Marlon Bauer; No. 3, John Prindle Scott; No. 4, Lilly Strickland; No. 5, Alexander Russell†; No. 6, Israel Joseph; No. 7, Frank Howard Warner.

No. 8, Mary Helen Brown‡; No. 9, A. Walter Kramer§; No. 10, Clifford Demarest; No. 11, W. Franke Harling||; No. 12, Gena Branscombe||; No. 13, F. Morris Class||.

*Photo by Gould & Marsden; †Photo by Scherer; ‡Photo by Aimé Dupont; §Photo by N. Vayana; ||Photos by Mishkin; ¶Photo by Brunel.

new music for its own sake—and not for the sake of some particular composer.

Now the public, while easily aroused by the lure of a personality, is singularly unresponsive to an *idea*. Besides there is indubitably a vast amount of snobbishness in our attitude toward music. We are not able, as a people, to determine for ourselves the intrinsic worth of an artist unless he appear under certain accepted conditions, and in certain accepted places. Nor can we judge the intrinsic worth of music unless it has a tag on it—preferably the name of some composer who has "arrived" and probably among those who have departed. The professional musician is largely responsible for this condition, and certainly the vast number of music-lovers cannot be expected to rid themselves of an artistic astigmatism which the accepted musician makes no attempt to cure. Furthermore, until the music-lover is cured of this musical blind-staggering, the propaganda for the native composer must move in a circle. No great movement has been carried to a successful conclusion which did not first of all have an *idea* back of it.

The Governing Idea

What is the *idea* which shall dominate this growing propaganda? Is it not the creation in the music-lover—the public—of the *desire* to hear the music of the native composer for the sake of the music—not for the sake of the composer, not even for the reason that he is an American?

The soil is ready for the seed. Our language is English, and it is indisputable that the vast majority of music-lovers really prefer to hear songs in the native tongue. Ask John McCormack, whose phenomenal popularity began when he forsook the opera for songs in English.

A series of concerts conceived and born of this idea has just been brought to a successful close in this city. The American Composers' Series given in the Wanamaker Auditorium, under my direction this season, is the first periodically recurring and systematically conducted series of concerts devoted exclusively to the works of American composers which has so far taken place in America.

My purpose in this was two-fold: First, to bring the American composer before the public; second, to bring the public before the American composer—in a word to bring them together. I believed that there are in this great city hundreds of music-lovers who could be interested in thus hearing new music. If they could be coralled, so to speak, for this purpose, the consequent and cumulative effect would be a constantly growing public which could be depended upon to further the idea. Everybody seemed to be talking about it, nobody seemed to be doing anything in particular; it was my privilege to determine for my own satisfaction if such people really existed. The only way to do this was to give not one concert, but a series at intervals of several weeks apart, and to keep at it until results began to show.

Only by presenting composers whose names were comparatively little known to the general public could a fair test be made. I hold no brief for these co-workers in American music. They understand this and presented their works with perfect confidence in the ability of the public which crowded the concerts to judge for itself as to the relative merits of the music. All I could be expected to do as a musician was to determine if, in my judgment, these composers had something worth hearing. Beyond this fundamental requisite, the purpose of the concerts was attained in the simple fact that they had been given a chance to be heard, and that there were music-lovers present to listen.

Bringing the Case to Court

In the last analysis, no one of us, no group of us, not even the aristocracy of artists itself shall place the final seal of approval or condemnation upon the work of the native composer. Time and the public are the judge and jury—their verdict. My object shall have been accomplished if I succeed in being an instrument in bringing the case to court. A famous artist whose name is a synonym for apostleship in the cause of American music asks me, "Are you certain that the people came to hear the music, and not some particular singer whose name may have attracted them?" and my answer is, "I do not care what

their motives were, all I know or care is that they came—twelve thousand of them." The American composer, whether still a child or not, has at least begun to be heard as well as seen.

STATISTICS OF THE AMERICAN COMPOSER SERIES.

May, 1914-May, 1915.

COMPOSERS COÖPERATING

Dr. F. Morris Class, Ward-Stephens, Frank Howard Warner, Lily Strickland, Mary Helen Brown, Gena Branscombe, Clifford Demarest, W. Franke Harling, Marion Bauer, A. Walter Kramer, John Prindle Scott, Israel Joseph, Alexander Russell.

ARTISTS COÖPERATING.

Sopranos—Olive Kline, Mildred Faas, Mildred Graham Reardon, Francis Hosea, Mrs. Frederick Gunther, Edna Dunham, Tonika Frese, May Dearborn Schwab, Florence Anderson Otis, Edna Frandini, Anna Case (Met. Opera).

Contraltos—Margaret Dunlap, Nevada Van Der Veer, Rosalie Wirthlin, Mary Jordan (formerly Century Op. Co.), Beatrice McCue, Arabel Marfield.

Tenors—George Harris, Jr., Reed Miller, Roy Steele, Paul Petri, Martin Richardson, Orlo Bangs, John Barnes Wells.

Baritones—Reinald Werrenrath, Arthur Phillips, Frank Rogers Hunter, Hugh Allan, Frederick Gunther, R. Norman Jolliffe, Earle Tuckermann, Royal Dadum, William Simmons.

Violinists—Jacques Kasner, Samuel Gardner Gordon Kahn, Florence Hardeman, Chas. Kunen.

Pianist—Phillip Gordon.

Organists—Lucien G. Chaffin, Alexander Russell.

A Woman's Chorus, consisting of members of the Madrigal and Lyric Clubs of Newark, N. J.; twenty-five singers.

APPROXIMATE ATTENDANCE.

Twelve thousand persons, including singers, teachers, students, publishers and music critics, among whom were Harold Bauer, Josef Strinsky, Percy Grainger, Maurice Halpern, of the *Staats-Zeitung*; Henry T. Finck, of the *Evening Post*; Sigmund Spaeth, of the *Evening Mail*; Herbert Peyser, of *MUSICAL AMERICA*, and others.

Booklets and circulars composed by an experienced writer and critic. Address X. Y. Z., care Musical America, 505 5th Ave., N. Y.

WANTED

Information as to the whereabouts of THOMAS WILEY, supposed to be singing and playing in the United States. Send communications to Agnes D. Wiley, "Ivy-hurst", Thorhill Road, Thames Ditton, Surrey, England.

A Unique Musical Excursion

How Commodore E. C. Benedict took the Members of the Mendelssohn Glee Club and the Singers' Club in His Private Yacht On a Day's Outing to His Beautiful Home in Indian Harbor, Conn.

By FREDERICK WILLIS DAVIS
(a member of the Singers' Club of New York).

COMMODORE E. C. BENEDICT recently remarked to a friend of mine: "About forty years ago the Mendelssohn Glee Club made me an honorary member with the understanding that I was to have nothing to do with its business management or be allowed to sing!"

For the past twenty-one years it has been the Commodore's custom to select a day in Midsummer and invite the club to assemble on his steam yacht, the *Oneida*, at about 9 A. M., for a sail up the East River and the Sound to his country home, "Indian Harbor," at Greenwich, Conn.

Several years ago he was made an honorary member of the Singers' Club, of which Frank Seymour Hastings is the president. Now, Mr. Hastings happens to be the Commodore's right-hand man, and about two months ago Mr. Benedict said to him: "Frank, is there any reason why I cannot invite the Singers' Club to join the Mendelssohn on its annual excursion this year? I have enjoyed many of their concerts and I should like to have them with us on this occasion."

Mr. Hastings could think of no good reason why the Singers should not be invited. On the contrary, both clubs were strongly affiliated in many ways.

At the annual dinner of the Singers Club, held at Reisenweber's on April 28, Mr. Hastings announced the Commodore's plan, which was hailed with acclaim by the members of the Singers, all promising to be present. A few days later I received a printed invitation of which the following is a copy:

Indian Harbor,
Greenwich, Connecticut
Commodore Benedict requests the pleasure of
Mr. F. W. Davis's
company on board the steam yacht *Oneida*
Wednesday, June Ninth.
The launch will be in waiting at Recreation
Pier,
Foot of East Twenty-fourth Street
promptly at 9 A. M.
R. S. V. P.

June 9 was selected for two reasons: First, the tide was high in the neighborhood of 9 A. M. in the East River, and second, as the Commodore stated at luncheon, he desired to give us the longest day he could in order that we might receive our money's worth.

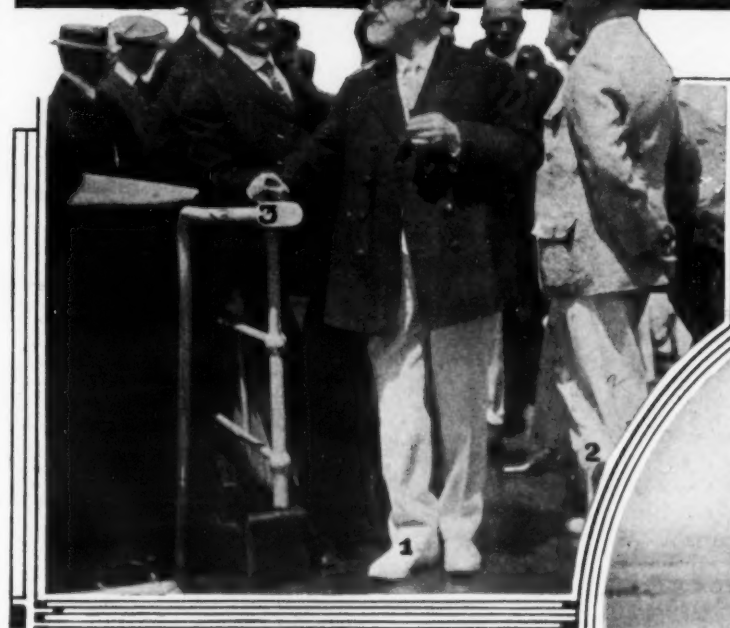
The morning of June 9 promised a perfect day. I met my friend, William B. Harris, a government coffee expert, on the 7.26 from East Orange, and we sailed over the North River from Hoboken to West Twenty-third street. We reached the *Oneida* shortly before 9 and were warmly greeted by the Commodore. Punctuality is one of the Commodore's cardinal virtues.

I was told that the *Oneida* was 198 feet long, of about 600 tons burden, and regarded as one of the finest steam yachts in the country. It is said that the Commodore has more mileage to his credit than any other yacht owner in the country. The boat is equipped with every comfort and utility conceivable, from wireless to wine cellar, and everything polished to the last degree.

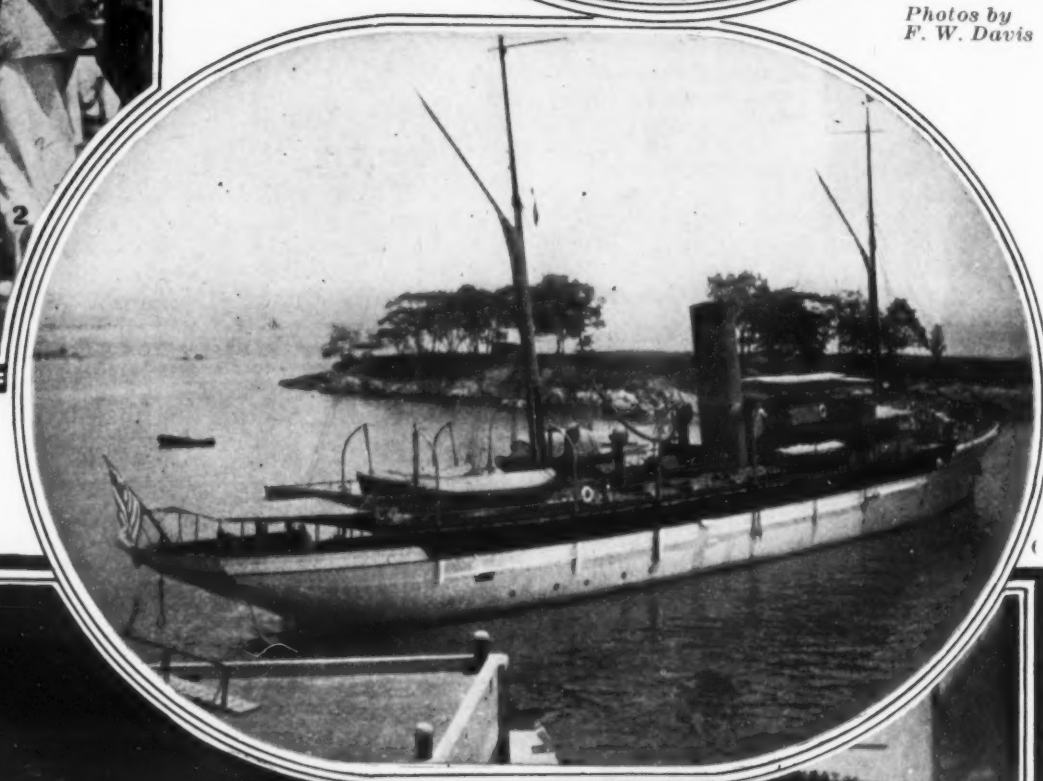
At the appointed time the whistle blew and we slowly swung into the East River with about 75 or 80 men aboard from both clubs. We passed several other yachts anchored in the river, notably Commodore James's *Aloha* and Mr. Morgan's *Mermaid*.

As we sailed by the hospital, workhouse and prisons on Blackwell's Island it seemed to me that the two extremes of life were brought into sharp contrast.

While the yacht proceeded on her way we beguiled the time by singing some old favorite songs, Louis Keommenich conducting both clubs. Several of us used our cameras to good advantage. Boxes of cigars were scattered around in care-



Photos by
F. W. Davis



Views of the Excursion taken by the Mendelssohn Glee and Singers' Clubs of New York to Commodore E. C. Benedict's home in Greenwich, Conn. In upper left photograph: No. 1, Frank S. Hastings, president of the Singers' Club; No. 2, G. Waring Stebbins, conductor; No. 3, James Stanley, former vice-president; No. 4, A. S. Fedde, vice-president; No. 5, Charles Bruce, former vice-president. In circle, Com. Benedict's home. Left center: No. 1, Com. Benedict; No. 8, Mr. Hastings, and No. 3, Horatio J. Brewer. On right center, a view of the "Oneida." Below, members of both clubs on the stone porch of the Benedict home.

less profusion and there was everything invented by man to assuage the thirst of the thirsty. En route, the Commodore entertained us with several good stories.

We arrived at Greenwich at about 11.30 and both clubs sang a song of greeting to some 40 or 50 more guests assembled on the Commodore's great stone porch which overlooks the Sound. After tying up the yacht to the pier in the front yard, we marched up to the porch, two by two, singing the "Adeste Fideles."

At 12.30 the Commodore blew a shrill whistle and announced "First call for the lunch counter." We then sat down, to the number of 134, to an elaborate luncheon served by one of New York's best caterers.

A health to the Commodore was proposed by Howard S. Borden, president of the Mendelssohn Glee Club and was drunk standing, with great enthusiasm. The Commodore responded gracefully in a speech which I now wish I had reported in shorthand.

He remarked that anyone who had lost his hearing, his voice and his mind should not be expected to make a speech.

He was 82 years of age and he feared that there would not be many more gatherings of this kind where he would be present. (Cries of "No! No! Nonsense," etc.)

"But," he said, "there is one here that I should like to see carry on these reunions after I am gone, and that is Howard Borden. (Here Borden turned pale.) He is much better able to take care of you than I am. (Cries of "No, No," and Borden plucked him by the coat and said, "Sit down.")

"I wish that I was a great poet that I might put into words the thoughts that come to me at this time and clothe them in the elegant diction they deserve. It seems to me that in music the rich and the poor meet on a common footing, and all class distinctions are brushed aside.

"My tenant (pointing to Mr. Hastings) is really the one who has arranged all this for you, and I hope we may yet enjoy many more of these midsummer reunions."

There was much more to the Commodore's speech, but the above thoughts remain most prominently in my memory. After the dinner we had a two-hour

concert in the grand music room, with singing by both clubs, singly and together. Reed Miller sang a solo and Marguerite Volavy played the piano.

Our club poet, Charles H. Botsford, read an original poem dedicated to the Commodore. Charles L. ("Tommy") Safford gave us a few of his inimitable imitations and improvisations. A burlesque on "Trilby" was given by Ralph Grosvenor as *Trilby* and Paul Gould as *Svengali*, assisted by James Stanley and a soprano.

At 4.30 we were taken aboard the yacht for the return trip and arrived at the foot of Twenty-fourth street at about 8.15.

The Best of All Is That It Is "Reliable"
To the Editor of MUSICAL AMERICA:

Enclosed find check for my subscription. I cannot tell you how much I enjoy your paper and how I look forward to its coming every week. Certainly it is most complete, and the best of it all is that it is reliable. Sincerely,

MRS. CLIFFORD SMITH.
Conneaut, O., June 9, 1915.

FETED AT SAN DIEGO EXPOSITION

An Entire Day Set Apart in Honor of Carrie Jacobs Bond, Composer

SAN DIEGO, CAL., June 7.—Carrie Jacobs Bond was feted at the Panama-California Exposition on June 1. Mrs. Bond has a beautiful mountain home not far from San Diego, located at Grossmont, which is also the California home of Schumann-Heink.

The entire day at the Exposition had been set apart in honor of Mrs. Bond, beginning at noon with a luncheon at Café Cristobal, where several hundred guests were in attendance. After luncheon the party was taken around the grounds. A new feature of the Exposition, a troupe of Spanish boys and girls, dancers and singers, brought here by Mme. Anne Dare, fascinated the composer with their tuneful songs and costume dances. A reception in the Blue Parlor of the Seven Counties Building next occupied the party and later a military drill by the United States Marines and a special organ concert by Dr. Stewart were enjoyed.

Mrs. L. J. Selby, of Los Angeles, a well known contralto and personal friend of Mrs. Bond, sang two of the composer's songs to the accompaniment of the organ. Mrs. Selby's voice proved entrancing in these numbers, "My Soul" and "A Hundred Years Ago."

At five o'clock a tea was given in the Woman's Headquarters in the California Building. Here a Congressional party, also in attendance at the fair and including the former Speaker of the House, Joseph Cannon, and Mrs. Cannon, was also present. After the introduction by President G. A. Davidson of the Exposition, Oliver Hinsdell, of the Little Theater, Philadelphia, another visitor to the fair, gave two readings from Robert Service and "The Only Woman" of Richard Harding Davis.

Mrs. Bond herself then provided a fitting feature of the day. After reading a verse of her new composition, soon to be published, entitled "Do You Remember," she seated herself at the piano and



Mrs. Carrie Jacobs Bond, the Composer. From a Snapshot Taken at the San Diego Exposition

brought the day to a close by singing and playing her own "Perfect Day."

In honor of Cecil Fanning, who visited here recently, several informal affairs were given. S. Camillo Engel was host at the first and Mrs. L. L. Rowan entertained at a tea at her studio one afternoon. Mr. Fanning sang one Sunday afternoon at the organ recital at the Exposition. His selection, "It Is Enough," from "Elijah," was remarkably well sung. As an encore he offered "The Evening Star" from "Tannhäuser." R. M. D.

ALBERTO JONAS

The Eminent Spanish Pianist and Pedagog for many years one of the foremost pianists and pedagogs in Berlin—sole teacher of the famous Pepito Ariola—has become associated with the master faculty of

The von Ende School of Music

Artist-students desirous of studying with Mr. Jonas this coming fall, beginning September 13th, are requested to make reservations for time without delay, as he will teach only a limited number of pupils. For terms and full information address

ALFRED E. GALLY, Secretary,

THE von ENDE SCHOOL OF MUSIC, 44 West 85th Street, New York



Christiaan Kriens Sails for Holland

Christiaan Kriens, the Dutch composer and violinist, sailed on the *New Amsterdam* on June 15 for Haarlem, Holland, to visit his parents, whom he has not seen in about five years. He will also appear as soloist with the Kriens Symphony Orchestra, Christiaan Kriens, Sr., conductor, in a tour of Holland, playing a number of his own compositions. Mr. Kriens will return to New York the early part of September.

Bertha Barnes, the Boston mezzo-contralto, was the soloist at the annual banquet of the Massachusetts Peace Society, held at the Hotel Vendome, Boston, on June 10. Miss Barnes's songs were all appropriate to the occasion, and her delivery of them made a deep impression.

Cincinnati Orchestra to Play Over Telephone for San Francisco Audience

CINCINNATI, June 12.—By special arrangement, the Cincinnati Symphony Orchestra will be heard on Cincinnati Day, July 23, at the Panama-Pacific Exposition, although the orchestra will probably be in Cincinnati at the same time. New transcontinental telephone lines will be dedicated on that day and to celebrate the event the orchestra will play under circumstances that will permit the transmission of the music to the Coast. A. K. H.

Sir Edward Speyer, the banker, who has come over from England to spend the Summer in this country, is one of the financial backers of the Queen's Hall Orchestra, London.

PUBLIC CONCERTS FEW IN CHICAGO

Season of Commencement Programs for Music Schools and Colleges

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, June 14, 1915.

FEW public concerts and recitals have been given here in the last week, preparations for the commencements of the various music schools occupying the attention of musicians and music patrons. Of interest to the public, however, was a lecture-recital given by the Sherwood Music School, under its president, Georgia Kober, Thursday evening at the Fine Arts Building, when "Peer Gynt" was presented with the music of Edward Grieg. The same evening the Columbia School of Music gave its fourteenth annual commencement at the Auditorium, under the direction of Ludwig Becker. The coming week the larger music schools of the city will hold their commencements at the Auditorium, the Chicago Musical College on Tuesday and the American Conservatory Thursday evening.

A charming musical-tea was given by Mrs. Hanna Butler, soprano and teacher, at her studios in the Fine Arts Building, Saturday afternoon. Interesting vocal numbers were presented by her pupils, including Edna Ellison, Genevieve Barry, Florence Hendricks, Clara Burleigh and the Misses Rathlesberger and Heap.

Last Thursday evening the Swedish Club of Chicago gave a concert in which Mme. Julia Claussen, contralto, and Frederick Morley, pianist, joined. Mme. Claussen was heard in an aria from the opera, "Den Bergtagna," by Hallstrom, and in a group of Swedish and American songs by Sjogren, Merikanto, McFadyen and MacDermid. In these she scored a decided success and was repeatedly recalled. Mr. Morley was heard in piano numbers by Chopin, Rachmaninow and Leschetizky. Arthur Platz was the accompanist.

Jenny Dufau, Soloist

Jenny Dufau, the popular soprano, took part in a concert at the French Methodist Church Sunday afternoon. She sang with excellent musical taste and in artistic style Gounod's "Adore and Be Still!" and Bizet's "Agnus Dei."

A pleasing concert was given Sunday

afternoon at the Home for the Blind, Nineteenth Street and Marshall Boulevard, under the direction of Maurice Rosenfeld. Ethel Perlman, pianist; Gertrude Hecht, soprano; Maurice Goldblatt, violinist, and Abe L. Shyneman, pianist, presented a highly artistic program before an audience of several hundred inmates of the home.

Howard Wells, the pianist, has been requested by the Illinois School for the Blind at Jacksonville, Ill., to permit the transcription of the introductory chapter of his book, "Ears, Brain and Fingers," into the Braille system of raised letters for the use of the blind. Both Mr. Wells and the Oliver Ditson Company, of Boston, publishers of the book, have acceded to the request, and the chapter will appear first in this form in the July number of a new magazine published especially for the blind.

The annual June festival of the Handel Oratorio Society of Austin, Ill., was given last Tuesday evening at the First Baptist Church in Austin, under the direction of Ida Belle Freeman, and as a testimonial concert to her. A program, containing music by Dudley Buck exclusively, was presented, and a long list of soloists assisted the First Baptist Church quartet, First Presbyterian Church quartet, a women's chorus and men's chorus.

Armand Crabbé's Activities

Armand Crabbé, the Belgian baritone, formerly of the Chicago Opera Company, is at present in Switzerland, whence he plans to go to South America. In Milan Mr. Crabbé recently met General Director Campanini, of the Chicago company. The baritone is incapacitated from military service because of an injured arm. His season has been one of activity since last December, when he sang at the Scala, Milan, scoring particular successes as *Tonio* in "Pagliacci" and as *Rigoletto*. He also spent several weeks in Florence.

J. Courtland Cooper, the eminent voice teacher, after several years spent in Berlin, is now located in Chicago, in the Athenaeum Building. Among those who have studied with Mr. Cooper are John Hoffman, tenor, now with the Cincinnati Conservatory; Countess Wendula Freim von Tule Weinkler, Pauline Countess Lehendorff, Rudolf Graf Bassewitz, Leila S. Holterhoff and Francis and Florence MacLennan. Miss Holterhoff, who is on her way from Boston to Los Angeles, stopped off in Chicago this week to take a few lessons with Mr. Cooper. Mr. Cooper will leave Chicago the early part of July for Wisconsin, where he will spend the month fishing and motor-ing. He expects to return in August.

MAURICE ROSENFELD.

FLORENCE MACBETH

THE AMERICAN COLORATURA SOPRANO RECITALS—CONCERTS

Season 1915-16 in America

H. E. Krehbiel in New York Tribune, November 4th, 1914.

New York Times, November 4th, 1914.

"It was Miss Florence Macbeth's first appearance in New York, and she introduced herself most successfully. Winsome in appearance, clever and gracious in action, exhibiting as much originality and ingenuity as the imitation of an automaton would permit, she disclosed also a bright, fresh voice, true in intonation, and a considerable skill and finish in vocalization. She won the audience from the start, and invited something more than curiosity as to ability in operatic singing of a different order."

An election night throng witnessed the triumph of a new American star, Florence Macbeth. No *Doll* in all the years of the gayest little grand opera known, has ever captured a New York house like that. Her birdlike singing was a delight, and her acting of the odd mechanical creation kept everybody in ripples of laughter that grew to a roar. The funniest thing of all was the surprised *Doll's* puppet-like bow.

Management WOLFSOHN MUSICAL BUREAU
1 West 34th Street, New York



—Photo (c) Colling, St. Paul.



Dear MUSICAL AMERICA:

Some of the artists of the De Pasquale Opera Company, which went to Cuba and went to pieces there, have returned to New York with bitter feelings against the management, which, they claim, was incompetent, to put it mildly.

Furthermore, they resent the imputation that the trouble was due to lack of appreciation on the part of the Cuban people. They say that at nearly every performance the house was crowded, in spite of the fact that the tickets were exorbitantly high, fifteen dollars being charged for an orchestra seat.

As a sample of the incapacity of the management, they claim that some of the operas were not announced until noon of the day of the performance.

But the principal charge that they bring is, that some \$211,000 were received during the season of five weeks, while, at the highest, the cost of production was \$150,000, leaving a balance, in favor of the management, of \$60,000. With these figures before them, some of the artists want to know why their checks, given for the performances, by the management, were marked "No funds."

The way they figure out the \$211,000 will be interesting to you. It seems that there were \$53,000 in the way of advance subscriptions; then there was a subvention from the Government of \$38,000; in the next place, there was a seat sale of over \$100,000; and \$20,000 were received from a supplementary subscription.

I am disposed to think that these figures are somewhat exaggerated, notably the amount for seat sales. Then, too, I think the cost of the entire production of \$150,000 is too low, seeing that Titta Ruffo was guaranteed \$45,000 for fifteen performances.

However, with anything like the receipts as given, there certainly should not have been a deficit.

Furthermore, it does look as if the assertion that the Cubans were irresponsive, falls down.

Some of the artists also comment on the fact that tickets that bore the word "Invitation" were sold on the street at high prices. Such tickets, of course, were issued as free passes. Some seem to think that this is a proof of graft on the part of the management. On the other hand it is more likely to have been graft on the part of those who considered themselves entitled for political or press reasons, to free tickets, and then coolly sold them.

My own opinion with regard to the matter remains, as I told you last week, namely, that I do not think artists have any cause for complaint, if they start out with a company the management of which can give no guarantee that it can carry out its engagements, which has no particular standing in the musical world, and is not known to have had any particular experience. When, under the conditions which existed, the company goes to pieces, some of the salaries remain unpaid and the chorus and the orchestra return home in the steerage, while the management does not, there is sure to be the usual charge of graft, mismanagement and even of dishonesty.

If the artists, singers and musicians, before they start on such a venture and go to a foreign country, would insist upon substantial guarantees that their salaries will be paid, the fly-by-night manager would have his opportunity so curtailed that he either would have

to secure sufficient backing or go out of business.

* * *

Dr. J. P. Grant had a most interesting article on "The Effect of the War on the Future of Music," in last Sunday's Brooklyn Eagle, in the course of which he says:

"Granted that an era of success follows the war, and that the Europeans call for music, where will you find the musicians? At least eighty per cent of the men artists were sent to the front. What proportion of them will return? How many are dead? How many so mutilated that their services are forever lost to music, and, saddest of all, how many have been driven hopelessly insane by the Gehenna of Horrors through which they have passed?"

"In one of the wards of a hospital I came across an operatic baritone, both eyes destroyed, babbling in his delirium, and singing with broken voice the 'Farewell of Wotan.' It is one of the most beautiful things Wagner has written, but were the most beautiful voice on earth to sing it for me to-day I could not listen."

"But to bring home to you most clearly what war means to music and music's future, let me cite one particular case."

"When war was about to be declared, a Wagner Festival was being held in Berlin. On July 21 fifty of the male personnel from the soloists, chorus and orchestra were called to the colors; on the 27th fifty more; on August 7 more than two hundred. The principal tenor was George Simeter, twenty-three years old, six feet three inches in height, broad shouldered, big boned, without an ounce of spare flesh on his great body, manly, with none of that effeminacy too often associated with tenors."

"There are three sexes,' Jean de Reszke once said to me, 'men, women and tenors. I am an ex-baritone!'"

"There was nothing of the feminine about Simeter. At the first call of his country he forgot the years of study and training, forgot the plaudits of the crowd, the appreciation of the critics who hailed him as the greatest coming Wagner singer, joined the colors and went to the front. There he heard a new kind of music, the snarl of bursting shrapnel, one of whose discordant notes, as I have heard, has stilled the beautiful voice forever."

"Weisst Du was aus ihm ward? Durch des speeres Zauber zaemte ihm Wotan."

"How are you going to replace such artists? Money will not do it; prosperity will not call them back. So much has been lost to civilization, to art, to all that makes life beautiful; so much has been gained by the powers that keep men in darkness and bestiality."

* * *

In the course of his article, Mr. Grant says that he found a number of foreign artists who are here, pessimistic as to the future of music, but, on the other hand, he found your Editor "buoyantly optimistic," and he finishes by saying: "And then Mr. Freund added a phrase that should become historic in American musical annals:

"America, my boy, has started to sing, and all hell can't stop her!"

Grant says he believes him, and then asks:

"Do you?"

* * *

Among the artists who have been stranded on these shores through the war is a young singer who scored a great success with the Boston Opera Company last season. Her husband is fighting in the French army. She was brought here from France through the kindness of Commandant Francois Pavy, of the good steamer *Sant' Anna*, which runs to the Mediterranean ports. She was unable, for some time, to get an engagement, particularly for the reason that she only speaks French. How difficult it is for the French, especially the Parisians, to learn any other language but their own!

However, the other night this singer, Mme. Marguerite Beriza, came into her own with a rush. It was during the concert given at the Manhattan Opera House by the managers of Titta Ruffo, who had won a great success with the Cavatina from "The Barber," the "Pagliacci" Prologue, "Mie Signori," from "Rigoletto," and the Brindisi from "Hamlet."

But great as Ruffo's success was, it was wholly thrown into the background when a pale-faced, black-eyed little lady brought the audience to a point of hysterical enthusiasm by singing "The Marseillaise." That the sympathy of the audience was with the singer was shown by the fact that the entire house burst into applause. Then it rose, and nearly all remained standing till the

last of the song was sung and the last verse repeated.

Maybe some manager will take this little French singer by the hand, now that she has shown what she can do here in New York. If he does, I don't think he will regret it.

* * *

The open air performance of "Siegfried," at the Harvard stadium, will go down as a splendid beginning for such air performances, though the consensus of opinion appears to be that the unexpected happened, namely, the singers were more clearly heard than the orchestra. Naturally, one would have expected it would be the other way, namely, that the orchestra, especially under such a distinguished conductor as Hertz, would triumph, while the voices of some of the singers would, perhaps, not carry.

A humorous incident which characterized the performance is very cleverly described by Max Smith, in the New York Press, who says that the decorum of the Wagner audience was upset by a joker—but let me give you Mr. Smith's own words:

"In the chilly gloom of the vast collegiate amphitheatre Siegfried's first osculatory venture—correctly timed, no doubt, by Johannes Sembach, though the German tenor had never before enacted that amorous episode—seemed exceptionally long. Folks already were beginning to fidget in their seats, when suddenly, but of the shadowy distance, away up among the columns atop the terraced tiers of seats, there sounded a siren-like whistle."

"Beginning high and sliding down the chromatic scale until it had become inaudible, this thin, shrill wail expressed ingenious wonder, astonishment, amazement. It was wicked, even sacrilegious, from the standpoint of the perfect Wagnerite in that huge gathering. It was a wanton attack upon a great work of art. Yet there was hardly a man or woman in that huge gathering of Yankees who could resist the humorous appeal of this whimsical interruption."

"A wave of irrepressible laughter swept over the gigantic horseshoe of human beings, drowning entirely the distant moaning of Alfred Hertz's orchestra, and though the thunder of stentorian merriment from 22,000 throats subsided quickly, the feeling of Bayreuthian reverence which until then had held the crowd enthralled despite the occasional squawking of a passing automobile and the cracking of peanut shells in the gallery, had been dispelled once and for all."

* * *

So there is to be a new orchestra in Chicago next year, which is to be unique in that all its members will be Americans. The soloists also are to be exclusively American. The concerts are to be given under the direction of Glenn Dillard Gunn.

I hail the announcement with satisfaction. Mr. Gunn has earned what might easily be called a national reputation, when he was, for years, the musical critic of the Chicago Tribune.

He is one of many writers on music in the West who is a musician as well as an able reviewer of musical events. He has a large following locally, and so, as he will unquestionably do brilliant work, should succeed, especially as he appeals to the nationalistic wave that is sweeping this country.

However, I would like to know how Mr. Gunn defines the word "American." You know, there are many different definitions. For instance, not long ago, the New York Sun defined the word, in the course of an editorial, as meaning "natives" of this country, that is, those who have been born here.

This would conflict with our Constitution, according to which a man is a citizen if he has been in this country a certain time and goes through certain legal forms, which include forewearing all allegiance to foreign countries or their rulers.

But perhaps Mr. Gunn may disregard this, as did the late Senator D. Sullivan, popular on the East Side, who, on one occasion, when he had made a certain proposition, and had been reminded that it was against the Constitution, exclaimed:

"What in thunder is the Constitution among friends!"

Your Editor, I believe, has, in the course of his address, defined his use of the word "American" as including all those, whether citizens or not, native born or not, who have severed their relations with the Old World, are in full sympathy with our institutions, and are here to work and earn their bread.

I like your Editor's definition best, for the simple reason that it includes all those, dead and living, who have worked here faithfully, perhaps have never become citizens from sentimental or other reasons, and yet have been Americans

—and good Americans—to all intents and purposes.

* * *

Ethel Lloyd Patterson has started a series of clever interviews with Schumann-Heink. These stories, the first of which appeared on Monday in the New York American, are to tell how a girl may succeed as an opera singer.

The first installment, entitled "In the Beginning," is interesting and gives promise of some good, sensible talks by the great German artist. In this first installment she says:

"If I am to tell the American girl how she may succeed as an opera singer, I shall begin with a scolding. I shall tell her of the very first thing of which she must rid herself before she can hope to amount to anything at all. It is what you in your country call 'a swelled head.' Of course, on the one hand, I understand perfectly how this undesirable inflation of the cranium occurs."

"Little Miss Spokane" begins by singing ballads which harp upon the theme "I Love You" with what her fond family believes to be great power and temperament. She sings in the parlor after dinner to admiring friends. She sings in church, and she leads in the local amateur theatricals. All day long she is fed upon the admiration of her friends and family. At last it is decided by these unprejudiced judges that she is the possessor of a grand opera voice; probably the most startling the world has ever known. Without any training; without any knowledge of life; without even the grace which would enable such a girl to walk on a stage and place a chair and walk off again, she is brought to New York in the belief that in one month, or two at the most, she will set the operatic world aflame."

This is good, solid talk, but if Mme. Schumann-Heink had told the whole story she would have said that, instead of this type of girl being brought to New York, she often goes to Europe, with a few hundred dollars in her pocket, a letter to a friend who is believed to be somewhere in Paris, or Milan or Berlin, with a trunk half full of clothes, and a promise to send some money "as she needs it," without the least knowledge of any foreign language, without any protection, and so she passes, innocently enough, but inevitably to her doom.

Our consuls abroad know the story of thousands of such girls.

* * *

So Syracuse University has conferred the degree of Master of Arts on Frederick Schlieder, the President of the New York Music Teachers' Association. I believe this was his old university.

Certainly Schlieder merits the honor, not merely by his accomplishment as a teacher and musician, but for the splendid work he has done during the brief period of his presidency of the Association, which, till now, has lacked the proper organization.

Schlieder has started subsidiary associations in some of the leading cities of the State. I hope he will be re-elected, if he will accept the office.

Another year or two of such work as he has been doing would go far to make the New York State Music Teachers' Association what it should be—the largest, the most solid, most enthusiastic and useful of its kind and character in the country.

* * *

I was delighted to read the articles on "The Organist as a Factor in Our Musical Progress," by Herbert C. Peabody, the distinguished organist of Christ Church, Fitchburg, Mass.

I hear that he has received, in consequence, a number of communications. Among them was one from an organist in New York State, who writes that his music committee consists of an undertaker, a farmer and a skin mill owner, and that it is hard work to please them.

None of them will equal, in unconscious humor, the eloquent parson, who, at the dinner of the Philadelphia Musicians and Music Teachers, some years ago, undertook to describe his own feelings and those of the congregation, when, as he said:

"The organist left the 'toon' and soared off into the infinite, with all kinds of flourishes, fire alarms and explosions, until the congregation and myself were filled with astonishment and incapacity to follow him. We only recovered breath and our mental equilibrium when the organist came back to 'toon!'"

Can you beat it?

Your MEPHISTO.

Musicians Club Treasurer Reports Sound Financial Condition

The annual report of the Musicians' Club treasurer, John M. Fulton, published recently in the organization's *Monthly*, indicates a cash balance of \$1,461.90.

MARKS NEW EPOCH IN MUSIC OF TOLEDO

Civic Music League Established to Bring Foremost Artists and Orchestras to City at Prices within Reach of All—Inspiration for Fulfillment of Project Given in Visit of John C. Freund

TOLEDO, O., June 12.—Toledo is to have a Civic Music League. Some weeks ago a committee of representative business men was called together at the Commerce Club and plans were discussed for the organization of a league to bring to Toledo a series of concerts by the world's greatest artists and symphony orchestras at prices within the reach of all. The fulfillment of this project is now assured.

The Civic Music League movement will not bar any artists whatever from coming to Toledo nor will it interfere with the plans of any local managers. Its object is to bring to Toledo the best music, place the prices upon a popular basis and assume the financial risk.

A guarantee fund of nearly \$15,000 has been subscribed by Toledo business men, and contracts have already been made for the appearance here next season of the Boston Symphony Orchestra, Geraldine Farrar, Fritz Kreisler, Ignace

Paderewski and the New York Philharmonic Orchestra. These concerts will be held in the Coliseum, which has a seating capacity of 3,200 persons. Active work has begun already in securing subscriptions for seats.

One of the prime movers in this project and the one to whom more than any one else the credit is due for organizing the league is Bradford Mills, director of the Toledo Conservatory of Music. Mr. Mills has had considerable experience as local manager for important musical attractions.

"My ambition, as it is, I suppose, that of other local musicians, is to see Toledo on the musical map," said Mr. Mills yesterday to the MUSICAL AMERICA correspondent. "We really have too few great attractions in Toledo and it is not because Toledo does not appreciate or want good music. For one thing, the price is wrong. Everyone who has paid three dollars a seat for a famous artist has had to buy the vacant seats that

have always remained unsold. I have felt that if a popular movement could be inaugurated whereby we could fill all the seats we could offer these attractions at prices within the reach of all—hence the Civic Music League. I am happy to say that our representative business men have come forward with enthusiasm in support of my plans, and the series is assured.

"I have been cherishing this idea for several years," added Mr. Mills, "but I attribute the inspiration actually to enter upon the undertaking to the visit here last Winter of John C. Freund, the eminent editor of MUSICAL AMERICA. Mr. Freund's visit to Toledo stimulated local interest in musical matters and stirred local pride. I feel that we are entering upon a new era in Toledo musically and

the bringing to our city of the greatest artists in the world will serve as a great impetus."

FRANK E. PERCIVAL.

Francis Rogers's Summer Plans

Francis Rogers was soloist at the "Pop Concert" in Symphony Hall, Boston, Friday evening, June 11, and with this appearance brought his long concert season to an end. Two days later he closed his studio for teaching till next September. Next week he and Mrs. Rogers will go to Saunderson, R. I., for the Summer, where, except for work with one or two advanced pupils and an occasional concert engagement along the coast, he will devote himself to life in the open air and preparation for next season's musical campaign.

THE ART OF GINA CIAPARELLI-VIAFORA

WHATEVER may be written or said now-a-days about the decline of Italian *bel canto*, it is fortunate for American music lovers that this country is graced by the presence of many singers who represent to a notable degree the highest ideals and finest traditions of that school of vocal art. Among these none stands higher than Gina Ciaparelli-Viafora, the distinguished soprano, who, besides the concerts she gives in various parts of the country each season emerges annually from the conscientious and remarkably successful work of her vocal studios to give a recital in Aeolian Hall.

Anyone who has had the privilege of attending one of Mme. Viafora's recitals in New York knows that her audiences contain many representatives of the leading factors in the artistic and social life of the Metropolis. In fact it is doubtful if any singer before the public to-day has so distinguished a following as has she.

Mme. Viafora is a native of Northern Italy and her musical studies were pursued under the special tutelage of the celebrated Mme. Falchi, at the Royal Conservatory in Rome.

She made her debut in Italy's second most important opera house, the Teatro Costanzi, in Rome, appearing in company with such celebrated artists as Stagno and Bellincioni. The press of the day records the fact that Gina Ciaparelli, as she was then known, scored an unmistakable and emphatic success, which, among many other notable honors, brought to her the patronage of the

Court and the Italian nobility.

At the great Episcopalian Jubilee in Saint Peter's, Rome, this popular singer was chosen as the soloist, appearing with a chorus of three hundred voices. These early triumphs brought her a succession of notable engagements, including concert and operatic appearances throughout Italy, in Alexandria, Egypt, Malta, Athens, and later the United States and Canada.

It fell to the lot of Mme. Viafora, when she appeared as soloist in a concert tour with the famous Banda Rossa, to introduce for the first time in America the soprano rôle in the oratorio, "The Resurrection of Christ," by Don Lorenzo Perosi.

In New York she was a member of the Metropolitan Opera Company for several seasons, and the delightful, bell-like purity of her voice, the charm of her personality and the high mentality that invested every task she attempted won for her the highest commendation of critics and the loyal support of an increasingly large public following.

Mme. Viafora is the wife of the noted cartoonist and illustrator, Gianni Viafora. Among the celebrated Italian artists who have recognized in her teaching and singing those qualities that make for the highest ideals in vocal art are Pietro Mascagni, Giacomo Puccini, Ruggiero Leoncavallo, Enrico Caruso, Antonio Scotti, Victor Maurel, Giorgio Polacco and Cleofonte Campanini, all of whom have given enthusiastic testimonials to her as an artist of the first rank and as a teacher of unexcelled ability.



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Philadelphia Record, April 1, 1913.

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MILDRED POTTER CONTRALTO

ADDS TO HER LAURELS AT LOWELL FESTIVAL

Mildred Potter in the part of Delilah was a revelation to Lowell. Her voice is rich and full and she manages it with the greatest ease. Throughout she sang with restraint, swelling out in a few dramatic passages into a great volume of beautiful quality, smooth in texture and true in tone. She was evidently fully familiar with the opera which she sang, for the most part, without consulting the score, and her entry into the story throughout the evening was the signal for a most eloquent silence and tenseness in the audience. The part of Delilah is coveted by the greatest contraltos and it was the favorite part of the lamented Gerville-Réache.

In the temptation scene with Samson, Miss Potter made her technic subservient to the meaning and showed how the lures of the enchantress broke down the reserve of the hero. The lyric love song, "The Spring with Her Dower," was sung with passionate intensity, rising to a mournful abandon, and the scene with the high priest was most masterful. The seductiveness of the scene in which she demands the secret was most convincing, and her final contemptuous burst of anger was superb. The favorite, "My Heart at Thy Sweet Voice," was lifted far above the commonplace, as she interpreted its ecstatic mood, and the florid passage at the close, which she sang with the high priest and chorus, was magnificent.—The Lowell (Mass.) Sun, May 12, 1915. (John H. Harrington.)

Mildred Potter, a contralto of magnificent voice and fine physique . . .

The role of Delilah is one in which she appears to marked

advantage. Thoroughly familiar with it, she is able to sing it freely and dramatically, and displays a beautiful quality of tone throughout her wide range. With ample vocal skill at her command, she is able to color her tones with the seductiveness that voices the appeal of the temptress to the man in Samson. The scene with the high priest in which Delilah discloses her real hatred, she gave with dramatic, but suppressed, intensity. The passionate love scene with Samson, culminating in the familiar "My Heart at Thy Sweet Voice," she sang superbly, taking the high G flat brilliantly and managing the descending cadence with fine skill. There are those who are wont to decry this number as an evidence of the composer's sugary tendencies, but sung as Miss Potter sings it, the melody is sure of its appeal, and last night the audience received it warmly. Again at the close of the scene, when goaded by Samson's religious scruples, she reveals her true nature and reproaches him as a coward, she brought the passage to a telling climax in the high B flat, sung with thrilling effect.—Lowell Courier-Citizen, May 12, 1915. (Sidney R. Fleet.)

The soloists were in the vein. Miss Potter . . . displayed a sumptuous voice to excellent advantage in the sensuous music of Delilah. Her performance had proportion as well as more obvious qualities. Miss Potter reserved tone for the climaxes, and obtained a dynamic variety in her treatment of text and phrase that made the superb music of the woman of Sorek the more effective.—Boston Sunday Post, May 16, 1915. (Olin Downes.)

OPERA STARTS FUND TO BUILD COMMUNITY HALL FOR BOISE



an arrangement to present the opera at the price of twenty cents, and the house was sold out and about 1,000 turned



Scene from the Second Act of "Fatinitza" as Presented under Eugene Farner at Boise, Idaho. Inset: Mr. Farner

BOISE, IDAHO, May 26.—One of the most delightful local opera performances in Boise was given before two splendid houses last week, when Eugene Farner presented Von Suppe's opera, "Fatinitza." The singers were assisted in its production by an orchestra of eighteen. The soloists were Ester Peterson, Blanch Fulton, Carlton Norris, Edward McCarthy and E. C. Crawford, and there was a chorus of about eighty voices, including the Boise Male Chorus of forty men.

The costumes were the most elaborate ever seen in any local performance given in this city, and the acting and dancing was on a par with that of the best traveling companies. Last year Mr. Farner gave "Pinafore" and it is his intention to present to the public at least one opera each year.

Following the second performance the Community Center Lyceum Supply made

away, whereupon it was again given the following night to an equally large house.

The money thus made goes toward the building of what will be known as a community hall, owned by the people of this city, to be used for the development of musical talent, and for the presenting of such artists as can be obtained, that the general mass of the population may hear good music at the low price of from twenty to thirty cents. The movement is meeting with hearty support from the people of this city.

The above picture shows the second act of "Fatinitza," and the principals, reading from left to right, are: H. U. Minely, as *Mustapha*; W. F. Crockford, as the *Pasha*; Bulah Rowell, as *Zuleika*; E. L. McCarthy, who did a solo dance; Ester Peterson, as the *Princess Lydia*, and Blanch Fulton as *Fatinitza*.

O. C. J.

JUDGES IN HAMLIN CONTEST

Five Men Named to Decide Upon the Best Tenor Aria

The following judges have been named to decide the winning composition in the George Hamlin tenor aria contest: Arthur Olaf Anderson, Edoardo Sacerdote, Arthur M. Burton, Glenn Dillard Gunn and George Hamlin (ex-officio). The prize is \$200 for the best aria.

Mr. Gunn reports the receipt of many manuscripts in this contest. A number of the contestants failed, however, to read the conditions carefully and, instead of writing in the aria form, have sent merely songs and ballads. These, necessarily, cannot be considered. The composition must be in strict aria form, with orchestral accompaniment. The separate orchestra parts should not be sent at this

time, although the aria must be accompanied by the piano score and *partitura*.

Manuscripts should be sent to Glenn Dillard Gunn, Fine Arts Building, Chicago, before September 1, 1915.

MUSICAL YEAR AT WOOSTER

High Standard Set by Director Rowe—Two Oratorios Sung

WOOSTER, O., June 11.—The Wooster University Conservatory of Music has just concluded a very successful year, during which a new and higher standard has been set by Professor Neille O. Rowe, who assumed the directorship last September. The latter began the season with an excellent organ recital which served to inaugurate a series of recitals by visiting artists, members of the conservatory faculty and advanced students.

In December the Oratorio Chorus of more than 100 voices, conducted by Professor Rowe and assisted by a quartet of soloists from Pittsburgh, gave a polished performance of "The Messiah." This organization will present for its commencement concert Haydn's "Creation," with Evangeline Mann, M. J. Brines and Heathe Gregory, of Chicago, and Mrs. J. Milton Vance and Professor H. C. Thorpe, of the faculty, as soloists.

An unusual number of pupils' recitals have been held this year. On May 19 Edith Barnes gave her junior piano recital in Memorial Chapel, playing a taxing program, and Isabell Booher gave her senior vocal recital on May 10. The latter was assisted by Miss Barnes as accompanist and solo pianist. The program was well made and proved enjoyable. On May 29 Miss Booher gave a piano recital, thus proving her versatility. Moreover, she gave an artistic organ recital on June 7 in Memorial Chapel.

JAMESTOWN FESTIVALCONCERT

Important Choral Works Given under Mr. Thorstenberg's Direction

JAMESTOWN, N. Y., June 2.—The Spring concert of the Jamestown Choral Society, Samuel Thorstenberg, director, given on May 25 in the First Lutheran Church, assumed somewhat of the aspect of a local May festival and proved a fitting close to the season's activities of the society.

The works heard were Thomas's "Swan and Skylark," Bruch's "Fair Ellen," Carl Busch's "The American Flag" and Mrs. Beach's "Panama Hymn." The first named, difficult as it is, was delivered with surety, and this applies to each choral undertaking heard. Admirable, too, was the work of the soloists, Mrs. Ethel Perry-Cummings, soprano; Mabel Driver, contralto; John W. Nichols, tenor, and David Ross, baritone. Mr. Thorstenberg conducted with zeal and intelligence. He was always master of the situation and it is undoubtedly owing to his efforts that the event proved thoroughly successful. The accompanists were Gertrude Johnson, Anna A. Knowlton and Victoria Swainson.

BRANFORD'S SCHOOL FESTIVAL

Supervisor Shuckai Conducts Event of Far-Reaching Effect

BRANFORD, CONN., June 4.—The Branford Public School May Festival, given under Supervisor Arthur Schuckai's direction in Music Hall May 26 and 28, emphasized strikingly the development of native ability. Mr. Schuckai is using the public schools to start things going musically in Branford. Judging from the results noted at this event he bids fair to succeed.

The first concert brought together children from the primary grades of the various schools. They sang their little songs with a good feeling of unity. On the second program was featured Percy Fletcher's cantata, "The Walrus and the Carpenter," based on Lewis Carroll's nonsense verses. It was spiritedly sung by the Star Chorus and Boy Chorus under Mr. Schuckai's direction. Part two was another little cantata, "Greeting the Gypsy Queen," while the concluding portions of the program was given over to various selections.

Concerts at Peoria Musical College

PEORIA, ILL., June 14.—Late activities at the Peoria Musical College, Frank Stead, director, comprised a choral and orchestral concert on June 7 and a student recital on June 11. Both events took place in Recital Hall and were well attended. The first named, however, was the more important, the choice program being made up of works by Schubert, Marchetti, Mendelssohn, Nicolai, Brahms, Beach, Bartlett and Grieg. The lengthy students' program on June 11 was well enough interpreted to hold the audience till its conclusion. Thirteen pupils participated.

An eight-reel photo-play, based on Auber's opera, "The Dumb Girl of Portici," will serve to introduce Anna Pavlowa, the dancer, to moving picture audiences. The pictures will be made in Chicago and California and, when completed will be presented with full musical score and full orchestra in leading theaters of the country.

FRANCES INGRAM TO BE ONE OF THREE CHICAGO "CARMENS"



Frances Ingram, the American Contralto, Who Has Gained Equal Success in Opera and Concert. The Picture Shows Her With Her Dog "José"

CHICAGO, June 14.—Frances Ingram, the American contralto, whose successful concert tour this season has ranged all the way from Minneapolis to Denver and from Galveston, Tex., to New York City, has again been engaged by Cleofonte Campanini for the season of the Chicago Grand Opera Company. While Mr. Campanini has engaged Conchita Supervia and Geraldine Farrar for the title rôle of Bizet's "Carmen," Miss Ingram is also listed for this rôle and counts it among her favorite impersonations. She has the temperamental and vocal qualifications to make a brilliant characterization of it.

Miss Ingram recently filled several return engagements as soloist with the Minneapolis Symphony Orchestra, the Apollo Club of St. Louis and the Apollo Musical Club of Chicago, in all of which she scored emphatic successes. Not less noteworthy were her appearances in recitals, the programs of which consisted of old Italian, English and German songs.

M. R.

Strong Attractions on Catherine A. Bammann's List for 1915-16

Catherine A. Bammann, concert manager of No. 436 West 154th street, New York, who a few years ago entered the managerial field with a single attraction, the Barrère Ensemble of Wind Instruments, is announcing for the season of 1915-16 the following artists and organizations:

Tour of Mme. Yvette Guilbert and her company; first American concert tour of Charles Dalmorès (after the war); tour of Reinhold von Warlich; The Little Symphony (an orchestra in miniature); Barrère Ensemble; Trio de Lutèce (flute-harp-cello); Saslowsky String Quartet; Trio de Trianon (flute-harp-sichord-violon da gamba); George Barrère, solo flautist; Alexander Saslowsky, violinist; Paul Kefer, cellist, and Edith Wade, violinist.

Mme. Yvette Guilbert returns to this country after an absence of seven years and will bring here those programs, covering eight centuries of song, which have been so successful during the last few years in London, Paris and Berlin.

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HAVANA OPERA NO ARTISTIC FAILURE

The One Thing Wrong Was with the Management, Declares Maria Gay

Mme. Maria Gay, the talented wife of Zenatello, the tenor, is back in New York, following the opera season at the Teatro Nazionale, Havana. She resents some of the criticism which has been directed against the company and says that the only thing wrong with the season at Havana was with the management.

"If the operatic venture in Havana was not the complete success which it might have been," said Mme. Gay, "it was because of the exceedingly poor administration. The public demonstrated its interest and approval of the work of the company and of the principals by exceedingly liberal attendance. The performances of 'Carmen,' 'Otello,' 'Rigoletto,' 'Pagliacci' and some of the other operas drew crowded houses. The daily newspaper critics were thoroughly friendly and, although it is true that the prices were high, the public was most generous in attendance and also in its preliminary guarantee of the undertaking. The figures will show that there was ample support if the season had been conducted on anything like a business basis. The conductor, Serafin, was a big success.

"My husband and I received all the money due us with the exception of \$1,400. This represented the last amount due us and was in the form of a check. When we presented it at the bank we found there were no funds there to meet it."

Mme. Gay's realistic portrayal of the title rôle in "Carmen" was viewed by the public and the critics of Havana as a most artistic bit of work. With the other principals in that opera, she was recalled more than twenty times on the

occasion of the first performance of the work during the season.

Mme. Gay and Signor Zenatello will make an extended tour in concert next season. This will be the first time that these artists have been heard to any extent in this manner in this country.

SING HADLEY CANTATA

"Golden Prince" Well Done by Parker's Chorus at Charles City, Ia.

CHARLES CITY, IA., June 5.—The Lyric Club, organized last January and directed by Frank Parker of Cedar Valley Seminary, Osage, which gave Deems Taylor's "Highwayman" at its first concert in April, selected as the principal number of its second concert Thursday night Henry Hadley's cantata "The Golden Prince." The club gave a remarkably fine performance of this work, showing a great improvement over its singing at the first concert, and the many effects in the cantata were fully brought out by the chorus, and the soloists, Ruth Wellemeyer, soprano, and Mr. Parker, who sang the baritone rôle of the "Prince," besides conducting.

The club gave also "Out in the Fields," by Bliss; "Little Papoose on the Wind-swinged Bough," by Cadman; Coleridge-Taylor's "Low Breathing Winds," "Duet of the Stars," by Chaminade; "Sweet and Low," by Matthews, and two choruses by Dvorak, "Parting" and "The Ring."

Mr. Parker, who formerly was a member of the faculty of the American Conservatory, Chicago, gave two groups of songs. The first included "Vittoria, mio Core," by Carissimi; "Caro mio ben," by Giordani; "Aus meinen grossen Schmerzen," by Franz, and "Ich liebe dich," by Grieg. The second, "Heart's Country," by John Alden Carpenter; "Now Sleeps the Crimson Petal," by Burleigh, a song in manuscript; "Candle Lightin' Time," by Clarence Loomis, and "Moonlight Night" and "Three Comrades," by Hans Hermann. Marie Howland played fine accompaniments for the chorus and for Mr. Parker.

Report of Baklanoff's Death in Battle Not Correct

BERLIN, May 19.—It becomes a pleasant duty to correct a misstatement that appeared in the European and American press relative to the reported death on the field of battle of the celebrated Russian baritone, George Baklanoff. After ten months Baklanoff has written from Bucharest to say that he has never been a soldier and that he is in the best of health. At the time he wrote, he was about to depart for Milan, whence he expected to go to London. The misstatement referred to was to the effect that Baklanoff had met death while fighting as a Russian officer against Austria.

O. P. J.

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Norwood, O., June 10, 1915.

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—H. T. Parker, in the Boston Transcript.

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ECHOES OF MUSIC ABROAD

Edward Elgar Completing New Orchestral Work, "Polonia", for Polish Concert in London Next Month—Siegfried Wagner Introduces Prelude to His War-Born "Angel of Peace"—English Composer of Pavlowa's New Opera-Ballet "Discourses Gently" on Critics and British Music—Russian Violinist, Released from Internment in Austria by American Influence, Plays Again in England—New Beecham-Ronald "Proms" at London's Albert Hall Debar All German Music—Leipsic Places Tablet on House Where Gustav Mahler Wrote His First Symphony—Unionism Stands Between Needy Orchestra Players and Employment at London Opera House

AN outstanding feature of the program arranged for the special Polish concert to be given in London early in July, for which elaborate plans are being made, will be a new orchestral work entitled "Polonia," by Sir Edward Elgar. Though based more or less upon the two national hymns of Poland, this novelty, which is engrossing most of the English composer's time and energy at present, is said to be an entirely original work otherwise. It is dedicated to Ignace Paderewski. Apparently Sir Edward's civilian duties as a Special Constable have not yet made very serious inroads upon his time.

Expressing the hope that in "Polonia" Elgar will produce a work "as gigantically successful as 'Carillon' has proved," Robin H. Legge, the *Daily Telegraph's* critic, refers to him as "one of the very few artists who have been able to imbue their art with their emotional feelings created by the war."

The Polish composers to be drawn upon for the rest of the program include Paderewski and Sigismund Stojowski, of New York, Noskowski and Mlynarski, Karłowicz and Zarzycki, Moniuszko and Wieniawski. Thomas Beecham is to be the conductor.

SIEGFRIED WAGNER calls his latest work for the opera stage, "The Angel of Peace." The prolific son of music's Greater Richard introduced the prelude to his war-born novelty at a charity concert he conducted the other evening in Baden-Baden, the audience according to a very friendly reception. Five other compositions of his also figured on the program.

"The Angel of Peace" must be its composer's tenth or eleventh opera—it is difficult to keep the record up to date, so closely has each one followed on its predecessor's heels and so evanescent has been the fame of all. One of the first musical fruits of the war, this one may perhaps succeed in lifting the hoodoo that has balked the Young Siegfried at every step of his way as a creative artist heretofore.

NEXT October the competition for the Mendelssohn Prizes will be held in Berlin. These prizes, drawn from the Felix Mendelssohn-Bartholdy Fund for Musicians, consist of two sums of \$375 each, which are awarded to a composer and a concert performer. There are no restrictions for the candidates as to age, sex, religion or nationality. The sole requirement insisted upon is that they must have been pupils of one of the State-subsidized schools of music in Germany.

WHEN a composer has a positive genius for antagonizing the public in his own country it is interesting to observe how he comforts himself when he displays his musical wares in a foreign land. Hence the announcement that Joseph Holbrooke is to conduct the performances of the new opera ballet he has written for Anna Pavlowa, "The

Enchanted Garden," in New York next Autumn, will cause speculation as to what attitude he will choose to assume towards his American critics and audiences generally.

Every season for the past fourteen years this English composer has arranged a series of concerts of home-grown compositions in London, but his efforts to gain general recognition have met with a discouragingly small measure

certs and make these speeches. He blamed the critics for insisting that the public does not want to hear British music and contended that the public does not get a chance—it does not make



Scene from "Carmen" at Havana's New Theater

The production of "Carmen" was one of the strongest features of the repertoire arranged for the inaugural season of Cuba's new Teatro Nacional in Havana, which came to an inglorious ending because of lack of patronage on the part of the wealthy Cubans, the exorbitant scale of prices, from five to twelve and fifteen dollars, debarring all others. The scene here represented is the tragic final scene of the Bizet opera when *Carmen*, as portrayed by Maria Gay, has just been killed by *Don José*, sung by Giovanni Zenatello. The *Escamilla* is Titta Ruffo, who is to sing this Summer in Buenos Ayres at a salary exceeded only by the record-breaking fees guaranteed to Enrico Caruso.

of success. It was characteristic of him to add to the announcement of one of his London concerts last month, "Mr. Holbrooke will discourse gently on one or two musical legends." The concert was but poorly attended and of those who did come many left after he had delivered himself of his few "gentle" words.

His words, as a matter of fact, were far from gentle, according to the *Musical Standard*, for speaking is not his forte, as music, as he says, is his "job." He administered a hearty drubbing to the music critics, whom he called "swanks," and made the assertion that it was a waste of time to him to give these con-

the programs and it goes to concerts to hear music. He also expressed himself strongly against having German music heard in English concert rooms and berated Sir Charles Villiers Stanford for thrusting Brahms down the throats of his pupils whether they want it or not—"so much so that it comes out at their finger-tips."

BACK in England after his long internment in Austria, Dr. Adolf Brodsky, the Russian principal of the Royal College of Music in Manchester, found a large audience to welcome him when he gave a concert in aid of the col-

lege students' Stentation Fund. His chief numbers were a miniature suite for violin by a Russian noble who had shared his temporary exile, and Elgar's violin concerto, played, according to report, "with much of the artist's old power and charm."

It was mainly through the efforts of prominent American musical friends who learned to value Dr. Brodsky at his true worth during his residence in New York that his release from an Austrian detention camp was effected.

IN the absence of its regular "grand season" at Covent Garden, London is having not only a Russian and French opera season at the London Opera House, but also a series of nightly Promenade Concerts. "Proms" are a favorite institution with the London public, but heretofore they have been held late in the Summer and through the Autumn, at Queen's Hall, under Sir Henry Wood's direction, whereas the present series, projected in part as a stop-gap for the lean musical season, is being held at Albert Hall, with two prominent conductors, Thomas Beecham and Landon Ronald, sharing the artistic responsibility.

The scale of admission adopted places these concerts within the reach of everybody, whether on a diet of war economy or not. Of the reserved seats there are 900 at 75 cents and 2,000 at 35 cents. In addition, there is room in the spacious auditorium for 2,000 persons at 25 cents and 3,000 more at 12 cents.

One feature of the scheme has received severe criticism and that is the exclusion of all German composers from the programs. Only the works of British, French and Russian composers are to be performed, the main purpose being to give British composers an opportunity. The *Daily Chronicle* warns the "joint directors" that "the result of any 'prohibition' policy may be that at the end of the war we shall have a revulsion of feeling in favor of German music and get too much of it."

The *Musical News* finds no fault with the ruling as applied to modern German music, but characterizes the exclusion of Beethoven, Bach, Mozart and the other earlier men as "a puerility for which sensible people can have but one sentiment" and remarks that "if the promoters find they have to use paper liberally they will have only themselves to thank."

As far as the British composers themselves are concerned, and the present active propaganda in their behalf extending to a ban on foreign music, *Truth* is decidedly outspoken. "By all means let us encourage our native composers as far as we can," says this long-established London periodical. "But the thing can only be done on one understanding, and this is, that they are able to deliver the goods; and this, I am afraid, is where the difficulty arises. It is no good expecting the British public to prefer native music to foreign on patriotic grounds only; British music must hold its own on its merits if it is to do this at all, and this is where the rub comes. It is unpleasant to have to point out such things, but, unfortunately, British music in the past has been synonymous for the most part with dullness and mediocrity, and this alone is the reason for the 'neglect' of which so much has been said."

LEIPSIC has set a good example to her sister cities identified in any way with Gustav Mahler's work by losing little time in making fitting commemoration of its relations with the Austrian composer whose career came to a premature end. It seems that the house in which Mahler wrote his first symphony in the old Saxon city on the Pless, was in the Gustav Adolf-Strasse at number 12. Accordingly, a marble memorial tablet setting forth the fact that Mahler wrote the first of his symphonies there, in 1887, has just been placed on this house.

AT a time when hundreds of orchestra players in England are out of employment it seems particularly deplorable that the rigors of unionism should have been permitted to prevent Vladimir Rosing and his financial backer, Lord Howard de Walden, from employing English instrumentalists for the orchestra for the season of Russian and French opera recently inaugurated at the London Opera House. When an interviewer broached the subject to one of the officials of the company before the opening of the season he received this explanation:

"We had made arrangements to employ quite a number of English musicians, and they themselves were very

[Continued on next page]



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ECHOES OF MUSIC ABROAD

[Continued from page 11]

willing to accept our terms—\$20 a week for the rank and file, and \$40 for principals, with usual rehearsal terms, known as 'one rehearsal for each performance.' But on a question of some extra payment for rehearsals which struck the management as being somewhat unreasonable for the times, the union fell out with us, and served their members with notices to withdraw. Thus, being driven from our original intentions, we have been compelled to engage French and Russian instrumentalists."

* * *

BUT for the war two operas by Ethel Smyth, the English composer, would now be in the répertoires of two of Germany's opera houses. It is only in Germany, in fact, that this composer has ever heard her works produced. But in her own country she is more generally known as a suffragist of Mrs. Pankhurst's party than as a composer.

Dr. Smyth has lately made formal protest against being referred to in the English press as "our leading woman composer," which phrase, she contends, will be found meaningless on analysis. Complaining that she was not consulted as to which of her compositions should be chosen for the Festival of British Composers, she has sent a complete list of her works, with details as to length, and so forth, to the directors of musical societies throughout England, with an appeal to them to help her to a place in the musical sun in her own country such as she has won on the Continent, where her two first operas, "The Forest" and "The Wreckers," have had an encouraging number of performances. "The Forest" was once produced at the Metropolitan by Heinrich Conried.

Her latest work, "The Boatswain's Mate," was scheduled for a première at

the Frankfort-on-Main Municipal Opera this season, and to the announcement this commentary was added: "It is so intensely and characteristically English, both as to subject and music, that those who don't know England will think they do when they hear it." Dr. Smyth is apparently expecting the deferred première to take place in the Autumn or early in 1916, though the scene in all probability will be London and not Frankfort.

Another British woman composer who has had a hearing in Germany gave a concert that featured her own compositions in London the other day. This was Adela Madison, the Irish composer of "The Talisman," produced a year or so ago in one of the German opera houses. Her songs interested her London audience without creating any very profound impression.

* * *

JUST as Dr. Hans Richter returned shortly after the outbreak of the war the honorary degrees conferred upon him by English universities in recognition of his services to art during his long years of residence in England, so Otto Lohse, whose localized affections have been divided between Brussels and Leipsic of late years, has felt it incumbent upon him to discard the orders wherewith he has been officially decorated in Belgium.

Lohse has been not only the Belgian capital's favorite German conductor, but its favorite conductor regardless of nationality. He is not altogether a stranger to this country, as he once came over for a brief professional visit here. A son of his, Gustav Lohse, is now on the opera stage.

* * *

FOR the purpose of assisting British musicians whose professional engagements have been radically curtailed and who, in many cases, have been placed in the most straitened pecuniary circumstances as a result of the abnormal times of war, a new organization to be known as the British Empire League of Minstrelsy is now in process of formation in England. The veteran baritone, Sir Charles Santley, who was not to be deterred by his four-score

years from emerging from his retirement three or four months ago to sing in aid of his colleagues who have felt the "war pinch," is to be an Honorary Grand Director of Minstrelsy in connection with the new society.

* * *

ONE of the last public appearances Wilhelm Bachaus made before being drafted into the German army and assigned to garrison duty was at a concert given in aid of the war funds at the Court Theater in Darmstadt. At this concert the Anglo-German pianist, who has lost the first part of his compound nationality in the process of dehyphenation, played a composition by the Grand Duke Ernst Ludwig, a series of pieces grouped under the title "Yonder" and individually described as "Home-sickness," "Children's Chatter," "Longing," "Spring Mists," "Morning Air" and "Hope."

* * *

FOR years the Czar of all the Russias has been writing both the words and music of songs and publishing them under the name "Olaf." As

far as that is concerned, he is keenly interested in creative work in all the arts. J. L. H.

Carl Friedberg to Tour Middle West Early Next Season

Carl Friedberg, the talented German pianist, who will make his second American tour next season, will start for the Middle West immediately following several appearances in New York City early in November. He will play in all of the principal cities of Illinois, Ohio, Iowa and Missouri. He is spending the Summer in this country and is working on some entirely new programs for next season. These will contain a considerable amount of modern music thus far unknown in America. Mr. Friedberg has accepted several young artists as pupils for the Summer.

From Cover to Cover!

To the Editor of MUSICAL AMERICA:

I never miss a copy of your valued paper, and go through each number from cover to cover. Best wishes.

Very truly yours,
HAROLD LIVINGSTON QUANTIN.
New York, June 7, 1915.



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H H H

"She has a marvelous range, her tones are full, clear and even and, above everything, her voice possesses the quality of resonance to a marked degree."—*Louisville Herald*, October 30, 1914.

H H H

"The soloist, Myrna Sharlow, more than fulfilled anticipations and proved herself a singer of decided charm and ability."—*Cincinnati Tribune*, April 23, 1915.

H H H

"Her voice possesses wonderful sweetness and purity of tone, together with wide range and sustaining power. At the close of the program, by request, she sang an aria from 'La Bohème,' which served as a brilliant climax to the beautiful recital."—*Nashville Banner*, May 4, 1915.

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EDWARD S. GRANT EMERGES FROM RETIREMENT TO SING "MIKADO"

Former Light Opera Comedian Reveals His Old Skill in Philadelphia Production—His Work as Stage Manager for Amateur Organizations—Lack of Dramatic Sense as Principal Fault in the Operatic Novice—Why Singing in English Has So Often Failed

Bureau of Musical America,
No. 1706 Chestnut Street,
Philadelphia, June 10, 1915.

IN a recent performance of "The Mikado," given for charity at the Little Theater, this city, the title rôle was sung by Edward S. Grant, who resumed a part in which he appeared many times during the old McCaull Opera Company days, to help along a presentation under the direction of his daughter, Mrs. Hugh A. Clarke, whose admirable impersonation of Yum-Yum was another feature of the production. As lively, as jovially humorous, and vocally almost as proficient as in the days of his many stage successes, Mr. Grant showed that he had lost none of his skill as a comedian, and won a storm of applause with his singing of "My Object All Sublime," which he had to repeat several times.

Since his retirement from active professional work a number of years ago, Mr. Grant has resided in Philadelphia, and has staged some of the most successful productions of the Philadelphia Operatic Society, the Behrens Opera Club, and other similar local organizations, both musical and dramatic. His reappearance in the Gilbert and Sullivan opera suggested reminiscences of his long career.

"I made my operatic début as *Zuniga* in 'Carmen,' with the Strakosch and Hess Opera Company," said Mr. Grant to the MUSICAL AMERICA representative. "Marie Roze was in the title rôle. I had gone to New York from Richmond, Va., where I was born, and where my father, William H. Grant, was the largest manufacturer of tobacco in this country before the Civil War. In New York I met A. DeNovellis, who is still directing opera in this country and who at that time was with the Strakosch-Hess Company. He gave me a start in small parts. After singing *Zuniga*, I did the part of *Melchthal* in 'William Tell,' and other parts of about the same importance, and the following season received an offer from John A. McCaull to go into comic opera.

"That was the real beginning of my career. With McCaull I first appeared in 'The Mascot.' Selina Delaró was the *Bettina*, and we sang the Audran operetta all that season. The next Fall we put on 'The Snake Charmer,' and in this piece Lillian Russell made the step from vaudeville, or variety, as it was then called, to light opera, Mr. McCaull getting her from Tony Pastor's Theater. Miss Russell sang the title part in 'The Snake Charmer,' and Miss Delaró was the *Prince*. I remained with McCaull two years, and then went with E. E. Rice, who put me into Offenbach's 'Orpheus and Eurydice.' Digby Bell was playing *Jupiter*, but he fell and broke his leg, and I got the part. I made a 'hit' in it, and that was my real start as a comedian.

"The next season I staged the same opera for Miles & Barton, serving for the first time in the combined capacity of comedian and stage manager. It was the next Summer, however, that I seemed to find my especial niche and my true vocation in the Gilbert and Sullivan operas. I played the title rôle in 'The Mikado' ninety-two consecutive times, right here in Philadelphia, and my wife,

who was then Jennie Prince, a leading light opera artist, was the *Pitti Sing*. That was a great run.

In Cast with Richard Mansfield

"Next I went to Boston, to the Hollis Street Theater, in the all-star cast of 'Mikado'—O, yes, they had 'all-star' casts even in those days—and who do you think sang *Ko-Ko*? Richard Mansfield. Some people do not know that the



—Photo by Haeseler, Phila.

Edward S. Grant, Formerly a Famous Light Opera Comedian and of Late Years Stage Manager for Numerous Philadelphia Musical and Dramatic Organizations

man who afterwards was America's greatest romantic actor and tragedian started in comic opera. I continued, after that, in various companies, playing leading character parts in comic opera, and during the last two years of my stage life acting as stage director for Heinrich Conried, producing 'The King's Fool,' 'The Gypsy Baron' and other pieces. Finally I retired and came to Philadelphia, where I have been engaged in staging both grand and comic operas, dramas, farces, and so forth, for amateurs. For years I was the stage manager of the Acting Club, which was made up of many amateurs in Philadelphia's fashionable circles. I assisted Siegfried Behrens in the first seasons of the Philadelphia Operatic Society, as I said before, staging some of its earliest and most successful productions.

"You want to know if I ever studied singing. To be sure I did. I was a pupil of Ernani, the teacher of such famous singers as Emma Abbott, Emma Thursby and William H. Whitney. I also studied with Agramonte, who was the most famous teacher of his time. I was a church singer in Richmond and New York for years before going into opera. That gives me, with my long experience, some right to talk about singing, and to give my views on certain subjects connected therewith, doesn't it? Well, then, I want to ask a question: Why are not our singers of to-day properly prepared to interpret music of any description—

church, concert, opera—with the same power that the preacher, the actor, the orator must have if he would succeed? As for church music, I have my own ideas on the subject. It should not be sung in a perfunctory way, but with sincerity and feeling; not necessarily in a style that is called 'theatrical' or 'dramatic,' but in the same convincing manner that the minister is expected to adopt. The successful preacher is an orator, and the rendering of music is musical oratory, call it 'theatrical' or what you will, and the same preparation should be made by the singer to interpret the music written in praise of God, that the minister has to make to deliver the word of God.

The Dramatic Sense

"I have found, in my work of rehearsing amateur singers for operatic rôles, that they do not as a rule have the dramatic sense. They have been taught, perhaps, to produce tones properly, and to sing certain songs, but when it comes to the interpretation of an operatic rôle they are confused by the effort to combine the phrasing of music with the phrasing of action; for, as in music, all action must be properly phrased in order to be expressive. This does not mean, however, that the singing of a song, even in concert, cannot be made dramatic and forceful without gesture. The singer who comprehends the intent of the author and the true meaning of the song will be able to produce the required dramatic effect by the coloring of his tones and his phrasing. It is because of the lack of the ability to do this, due largely to the want of proper training, that so many singers before the public fail to convince an audience, or, in other words, to 'put it over.'

"I am afraid," continued Mr. Grant, "that I have at times given some musical directors the impression that I have been endeavoring to encroach upon their ground, because my dramatic sense has shown me what the tempo of certain musical phrases should be, and because I have interpreted the situation purely from the dramatic standpoint, feeling that the music bore me out in this attitude. When a prominent amateur musician asked me recently if I looked at music from a dramatic standpoint, I replied: 'Yes, I do. And do not the great composers themselves recognize this standpoint? If not, why do they put pauses in their music?'"

Singing in English

"Another thing I should like to say something about is singing in English. There have been and still are men and women who can sing in English as well as it is possible to sing in any other language. The difficulty is that we Americans are not taught to speak our language properly. If our children were taught as French children are, we should have perfect pronunciation and enunciation, as well as understanding of the meaning of the words we use. If the pupil in vocal work had been prepared in this respect before he ever took a singing lesson, one-third of his work would already have been accomplished, for the proper production of the speaking tone is the same as the proper production of the singing tone.

"The comparative failure of grand opera in English, thus far, is due to the fact that the singers do not have the proper English to sing, owing to the poor translations that are made from the original libretti. I have found it almost impossible to get the correct dramatic phrasing of a situation because the English translation did not convey the real meaning of the author or the composer. It often occurs that the accepted part of a sentence, which so well fitted the music in the original language, in English falls on the unaccented part of the musical phrase, making it impossible to get the true dramatic sense. For instance, is any difficulty found in singing in English when the music has been written to fit the English words? No. But in

grand opera words and music are thus seldom mated, and opera in English will not be a success until they are. At present we must go into comic opera for an illustration of what may be done when author and composer work harmoniously together, in the same language, so to speak, for how easy are Gilbert's words to sing to Sullivan's music!"

ARTHUR L. TUBBS.

CONTESTED ASQUITH'S SEAT

American Pianist the Petitioner and Piano Stool the Post

Several years ago John Powell, the young American pianist, was spending a week-end at Cliveden, the country seat of Waldorf Astor, Jr., the party including, among other celebrities, Mr. Balfour and Mr. Asquith. At that time Mr. Balfour was leader of the Opposition and was confidently expecting to regain from Asquith the premiership, which the Liberals had wrested from him in 1906. Throughout the country there was great political tension, but no sign of it at the house party. Mr. Balfour and Mr. Asquith were the warmest of friends.

One evening after dinner as the gentlemen were rejoicing the ladies in the drawing room, Mr. Balfour said to Powell: "Are you going to play for us to-night?"

Powell replied he expected to. "Then please begin at once," said Mr. Balfour.

On reaching the drawing room Powell noticed that Mr. Asquith was seated on the piano stool, and, calling Mr. Balfour's attention to the fact, he could not resist saying with a twinkle: "See, he has taken my place—serving me the same trick he served you."

Mr. Balfour laughed and said: "Yes; and now you go and serve him the same trick I am going to."

Powell walked across the floor, made Mr. Asquith a low bow, and said: "Mr. Prime Minister, the leader of the Opposition has put me up to bringing a petition against your seat."

To which Mr. Asquith responded, with a still deeper bow: "Tell him I shall not contest the petition."

Forty Concerts for Florence McMillan

The recently concluded season of Florence McMillan, the pianist and vocal coach, included thirty-seven local concerts and recitals with Yvonne de Tréville in New York, Brooklyn, Washington, D. C., and Detroit. Miss McMillan has a large class which she coaches, mainly in Italian opera rôles. She is also a member of the executive committee of the People's Institute Music League and has organized and directed the East Harlem Music School Settlement, which concluded its first year with forty-five pupils enrolled.

Mme. Nordica Left \$15,000 Estate in Los Angeles

Special letters of administration for the Los Angeles estate of the late Lillian Nordica, the prima donna, have been granted by Probate Judge Rives, of Los Angeles, to the Hellman Commercial Trust and Savings Bank. The disposition of the Los Angeles estate, which is valued at \$15,000, must await the decision of the Eastern courts as to the validity of one or the other of two wills involved in a contest between George W. Young, the prima donna's husband, and her three sisters.

Distinguished Artists to Spend Summer at Seal Harbor, Me.

Fritz Kreisler, the violinist; Harold Bauer, the pianist, and Louis Svecenski, of the Kneisel Quartet, have decided to spend the Summer at Seal Harbor, Me. Frank Damrosch, head of the Institute of Musical Art, New York, will occupy his cottage there as usual.



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WHAT BELGIUM LOOKS LIKE TO-DAY

Impressions of the American Violinist, Louis Persinger, on a Tour to Brussels with the Berlin Philharmonic Orchestra—Peaceful Appearance of Country Districts—The Ruins of Louvain—How the Orchestra Was Protected Against Possible Bomb-throwers in the Théâtre de la Monnaie

BERLIN, May 24.—When the Philharmonic Orchestra returned from its trip to Brussels, its American concertmaster, Louis Persinger, was asked for his impressions of the tour.

"When it was definitely arranged that the Philharmonic Orchestra was to go to Brussels for two concerts under Weingartner's baton I, for one," said Mr. Persinger, "looked upon the possibilities of the trip with rather mixed feelings! It was within the range of possibilities that the long-expected British 'offensive' might happen to commence at the very moment this company of musicians arrived on Belgian soil, for one thing, and it seemed to me to be tempting the devil himself to allow a German orchestra to play in a Brussels theater, where a bomb-thrower or two might make a sorry end of the whole affair. So I was careful to place my good American passport in an outside pocket before I boarded the train in Berlin, and I was also provided with a healthy supply of press notices and photographs to prove my American nationality. Two other German orchestras had already 'safely' given concerts in Brussels, however, so the wives and sisters and sweethearts of the departing 'Philharmonikers' carried their woes quite cheerfully.

"All along the route our two special cars labelled 'Brussels' excited curiosity; the trainloads of passing soldiers evidently looked upon us as the latest kind of recruits, for the red, bewhiskered, long-maned and otherwise 'musical'

heads poking out of the windows at every possible excuse were always received with the encouraging cheering that we needed! The trip to Cologne was one long list of these affectionate demonstrations.

"As we passed through Düsseldorf the huge searchlights were throwing their long rays across the black sky in every direction, as a hostile airship had been sighted in the vicinity some time before. I wondered for a moment whether our train would be visited by a bomb or two, but that danger passed over, too, and we pulled into the big station at Cologne amid squads of soldiers and Red Cross nurses and hurrying girls, presenting departing warriors with postcards to send to their dear ones at the last moment, or steering them towards the inevitable hot coffee and sausages and rolls. After about half the orchestra men had lost themselves on the crowded platforms in the general excitement and had been set right by patronizing porters and good-natured, bouquet-bedecked soldiers, our train was finally located and after a few moments we left for Aix-le-Chapelle and the Belgian frontier.

Appearances Peaceful

"At Herbesthal, just this side of the line, the German military inspectors came on the train and looked over our special permits to visit Belgium. Our faces were found to correspond approximately with the photographs on the official documents, and after another short wait our train steamed on in the night towards Liège, Louvain and Brussels. We passed through Liège very early in the morning, and from then on everyone was peering out into the hazy landscape looking for those burned villages and wrecked farm houses we had heard so much about. Once in a while one espied the bare walls of a burned house, and in villages here and there two or three houses together had been destroyed. Then, too, a long line of soldiers' graves, decorated with flowers, stretched along the track near Tirlemont. But otherwise the country was velvety and beautiful and seemingly unconscious of war. Belgian peasants stood at the gates as the train passed gazing on the German sentries with all the indifference in the world, cattle grazed in the green spots as usual, and chickens had their say in the back yards, too! I was surprised to note how every possible bit of productive soil had been carefully cultivated; in many places the crops were already high above the ground.

"The train slowly rattled along, German sentries stationed every few hundred feet along the line, little German, Bavarian and Saxon bags decorating the tiny guard-houses, German signs in place of the French ones everywhere—and we reached Louvain. As we entered the station street after street of bare, crumbling walls was visible everywhere about. The one pathetic reminder of things as they used to be was a small monument in the center, which somehow remained unscathed. As the train left, circling around the town, one could get a better idea of how much had really been destroyed. All the big factories and buildings on the outskirts are untouched; so far as I could see only that part immediately around the station and lying between that and the quaint Gothic Town Hall suffered, perhaps a fifth of the town altogether. But those forlorn-looking walls brought the war much nearer to one.

"Brussels is the same charming city it always was, and excepting that countless German soldiers are to be seen everywhere and that a few of the smaller shops are closed, it is hard, for one not living there, at least, to realize that deadly battles are being waged within a few hours' distance.

"The two concerts with Weingartner were given in the Théâtre Royal de la Monnaie, which was formerly Brussels' home of opera. The interior was as rich and imposing as ever and the audiences were as enthusiastic as could be ex-

pected, under the circumstances. They consisted mostly of German military and civic authorities, of course, although I was told that a number of Belgians had been 'invited' to attend the concerts.

Soldiers Everywhere

"I don't know that the military atmosphere is exactly the one that one would voluntarily choose for programs of Beethoven or Brahms, but we certainly had enough of that sort of inspiration around the theater those two nights! A line of troops stretched around the building itself, your passport was examined before you were allowed to enter, other bayonets guarded the entrance doors, and even the back part of the stage was overrun with the familiar *feldgrau* uniforms, rifles stacked in the center. And in various parts of the house, too, I noticed soldiers with their rifles resting quietly but suggestively against the seats in front. The concertmaster's chair, so near the edge of the stage, would have made an excellent mark for some misguided patriot, too! But nothing happened, after all, and the crowds of curious which the Belgian police kept from approaching too near the theater obligingly refrained from throwing any bombs.

"Brussels' Bois de la Cambre was as enticingly cool and green as ever and the postcard venders at the Palace of Justice and the milk-sellers in the woods coaxed many a good coin from us. The orchestra men betrayed such a sound appetite and liking for the various dishes in the hotel that one of the Belgian waiters was forced to remark that it must be true, then, that the people of Berlin were starving!

"The return trip to Berlin was

broken in Frankfurt, Mannheim and Hanover, where we gave concerts under the inspiring direction of the orchestra's favorite, Arthur Nikisch."

Musical Evening by Carl V. Lachmund in Yonkers

YONKERS, N. Y., June 8.—At Gymnasium Hall in the Y. W. C. A. Building last night, Carl V. Lachmund offered a piano-talk and recital entitled, "Structure and Form in Musical Composition," illustrated by students of the Lachmund Conservatory and Marjorie Gleyre Lachmund. Mr. Lachmund discussed the two-part song form, the dance and fantasy forms and later the sonata form. There were excellent demonstrations in all grades by Marie Baines, Joseph Finnegan, Bessie Chapin, Helen Hersey, Winifred Smith, Marian Pierce, Damsita Bashford, Helen Brown, Hans Dohrenwend, Dell Lampe, Anita Lachmund, Marion Fox, Laura Miller, Arnaud Lachmund, Marjorie Lachmund, Berenice Quinlan and Leda Everson.

The final try-out for Music League of America artists selected from the various former try-outs was held the afternoon of June 11, at Aeolian Hall, New York. This ends the try-outs for this season. The next audition will take place in September.

Josef Urban, the Viennese artist who was stage manager for the Boston Opera Company, has entered into a partnership agreement with F. Ziegfeld, Jr., to establish a scenic studio in New York. Before the agreement was signed a contract was made for the investiture of a new Pavlova production.

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BEAUTIES OF ITALIAN VOCAL ART AS INSPIRATION TO THE PIANIST

Clarence Bird Has Found Much Profit in His Observations in Florence—The American Pianist to Tour His Own Country Next Season

CLARENCE BIRD was found in a pleasant apartment in the Via Santa Caterina in Florence, where he has lived for a number of years. A hospitable open fire mitigated the chill produced by the Italian stone floors, a profusion of plants and flowers added to the cheerfulness of the rooms and through the windows we looked out on a pretty panorama of tiled roofs and a garden of luxuriant Southern growth.

Although Mr. Bird has been spending a busy Winter of preparation for his first American tour in 1915-16, we found him in a leisure moment with a volume of Zola.

"I have been reading a number of French books lately," he said, "and so far as fiction is concerned I find them much superior to the Italian ones. I suppose in no language is there another writer who, like Balzac, draws such vast pictures of life, absolutely thrilling in their intensity and truthfulness. Zola's works seem to me like catalogues, in which he enumerates the persons and events composing an action, without the great brilliancy of presentation or any suffusion of romance, which make Balzac so irresistible. Among modern Italian writers, Matilde Serao has no end of imagination and of warmth in her style, and her 'Paese di Cuccagna' is wonderful. D'Annunzio is too perverse and too insistent upon one unhealthy view of life, and Fogazzaro is academic and has no temperament."

A Devotee of Brahms

"My musical tastes? That is a different matter, for when one lives and has one's being in music one finds beauty of some sort in all music, it seems to me. I especially admire Brahms, who has for me a peculiar charm possessed by no other master. The gravity and somberness and, at the same time, immense lyric grace in his music are marvelous. I confess I do not comprehend some of the larger works of Beethoven, but am particularly fond of the Mozartean simplicity, which reminds me of lovely but severe Greek architecture. Of the three B's, I think I would select the last one, for Brahms seems to me to have been a worthy heir of his two great predecessors and to have united in his own complex and varied music much of their subtle and potent influence. I like, too, the contemporary writers. As I said, I like *all* music. Even, for instance, in Franz Bendel, I have found charming pages. His piano suite, 'Am Genfer See,' is old-fashioned, to be sure, but has considerable interest, and I play it occasionally as a diversion."

Mr. Bird was asked whether he himself composed. "Yes," he replied, "I do, but I have published only a few pieces, which are no longer representative of my ideals, and until I shall have something more in print I can make no attempt at passing as a composer. Just now, after a period of inactivity, I am again devoting myself to the piano and am looking forward with the greatest anticipation to playing in my own country."

Mr. Bird was asked to tell something about his career, and how he came to settle in Italy, which is not generally considered favorable ground for a pianist.

Lesson in Italian Singing

"I studied as a boy in Chicago with Leopold Godowsky," he said, "then a



Clarence Bird, the American Pianist, in His Studio in Florence, Italy

year with Heinrich Barth in Berlin, when finally I succumbed to the attraction of the powerful magnet in Vienna—Leschetizky. I spent four wonderful years there, and learned in every way—artistically, intellectually, morally—more than I could say. After some successful concerts in Austria, Germany and England I drifted down to Italy—I hardly know why myself—and have stayed on since.

"I might have tried sooner to go before the American public, but, on the other hand, the time here has been very valuable, both for my own inner development and also because of the new influences which I have experienced. I have learned to love the beautiful Italian singing, for instance, and have found great suggestion therein for piano-playing. To be sure, there are only a few great singers in Italy—ones like Mattia Battistini—but, at the same time, all, more or less, have in some way the elements of the real Italian style—the warmth and ardor, the ingratiating lights and shades, the beautiful freedom and breadth of expression, all of which can, to a certain extent, be transferred to the rather unresponsive medium of the piano, especially by one who employs the loose arm and wrist movements of the Leschetizky school. I try to show this also to my pupils. I teach only twice a week, but am immensely interested in that limited amount of instruction, which because of its brevity never becomes a monotonous routine." CONCORDIA.

Orchestral Engagements for Gabrilowitsch

Ossip Gabrilowitsch's bookings for next Season include appearances with the Philharmonic Society of New York, the New York Symphony, the Boston Symphony, the Philadelphia Orchestra, the Chicago Orchestra, the San Francisco Orchestra, and other orchestral organizations of the first rank. The Russian pianist will remain in this country during the Summer, having taken a cottage at St. Albans, Vt.

Marie Brema, the contralto, formerly of the Metropolitan, has been appearing in a new rôle, reading the "Carillon" of Cammaerto to Elgar's music.



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LOS ANGELES CHORUS IN A GOOD PROGRAM

Capable Singing by Orpheus Club
—Pageant by Gamut Club
Planned

LOS ANGELES, June 8.—After two or three weeks of quietude in musical circles, Los Angeles has heard several interesting programs in the last few days. First of these was that of the Orpheus Club, at Trinity Auditorium. This club, numbering about sixty singers, under J. P. Dupuy's direction, presented a program in which the main numbers were Wiske's chorus, "Break, Break"; Jenkins's "The Assyrians Came Down"; Brahms's "Rhapsodie," and Mrs. Beach's "Ecstasy," both with solos by Mrs. Maude Bernard, and "Forest Harps," by Schultz.

Mr. Dupuy's men were in good trim and closely followed his directions as to time and shadings. The club is especially successful in the finer details of nuance. The selections chosen demand expert work, especially the Cyril Jenkins "Assyrian" chorus, which is one of the numbers designated for choral competition at the San Francisco Exposition, and in a general way the club gave a good account of itself.

Mrs. Bernard offered songs by Chaminade, Rubinstein and Mrs. Ross, the latter, a local pianist, being represented by her "Dawn in the Desert." The audience tested the capacity of the main portion of the auditorium.

At the June dinner of the Gamut Club several prominent guests were heard in speech or music, Katharine Heyman, of London, pianist, playing the Debussy Prelude in A and Chopin Etude; Cecil Fanning, baritone, accompanied by H. B.

Turpin, singing an aria from Massenet's "Hérodiade," Loewe's "Erl King," and a song by Harriet Ware; Mable Whipple, in a "Pearl of Brazil" aria; Amy Ahrens, who recently came to Los Angeles, in the Tchaikovsky Violin Concerto, and Robert DeBruce in two of his settings of Shakespearean sonnets, written in extremely "modern" harmonization.

Other guests who spoke to the club were Mrs. Evelyn Fletcher Copp, of Brookline, Mass.; Mable Cooper, Max Weil, orchestra director of Calgary, Can., and Ralph Errolle, one of the principals of "Fairyland," the prize opera.

The Gamut Club is preparing a music festival night pageant to take place July 3, under the direction of F. W. Blanchard and Carl Bronson. It is expected that a thousand singers will take part, recruited from about thirty choirs and singing societies. Most of these societies will enter floats representing various epochs in American music. This will be the closing event of the ten days in connection with the biennial Federation meeting.

At Temple Auditorium, Sunday afternoon, John D. Beall, formerly vocal director at Cornell University, presented a strong program of orchestral, choral and solo numbers. Mr. Beall had formerly confined his work here to church circles, but in this program demonstrated his right to a prominent place among local directors of orchestra as well as chorus. He was assisted by Herman Deidell, violinist; Mrs. J. D. Beall, soprano; C. Barkdull, tenor; Henry Page, baritone; Sybella Bassett, piano; Ray Hastings, organ; Mr. and Mrs. Meier, violin and piano, and Gustav Ulrich, cello. W. F. G.

SYRACUSE COMMENCEMENT

Offerings by Seventeen Students Contained on Two Programs

SYRACUSE, N. Y., June 10.—The two commencement programs heard at the College of Fine Arts, Syracuse University, on June 5 and 7, included offerings by seventeen students. The composers represented were Brahms, Franck, Rachmaninoff, Liszt, MacDowell, Puccini and Grieg. Perhaps the finest piano playing was that done by Marjorie Reeve, pupil of Dr. Adolf Frey. However, the work of all was exceedingly commendable and reflected credit upon the faculty and soloists alike.

The Salon Musical Club of this city closed its third season on June 3 with a musicale held in the home of Mrs. Donald Frey. The event assumed the form of a piano recital, presenting Raymond Wilson, a recent addition to the above-named college's musical faculty. Mr. Wilson's playing won him many friends. Mrs. William C. Blanding, soprano, and Clair Warne, contralto, also earned favor. Mrs. Charles E. Crouse, the president, presided. L. V. K.

Director Dunham Receives Tribute from His Milwaukee Chorus

MILWAUKEE, WIS., June 3.—The Lyric Glee Club held its annual meeting at the Hotel Gilpatrick Wednesday evening when the following officers were elected:

President, Frederick A. Bartlett; vice-president, Clare C. Hosmer; corresponding secretary, John G. Artus; recording secretary, William T. Darling; treasurer, Kenneth Lindsay; librarian, John H. Francis, and director for three years, Arthur B. Houghton; director for two years, Edwin Zedler; director for one year, John E. Brown.

After the meeting a banquet was held and Arthur Dunham, conductor of the club, was presented with a gold-tipped ebony cane by members of the club. J. E. M.

Syracuse Confers Degrees upon Three Musicians

Honorary degrees of Master of Music were conferred at Syracuse University, Syracuse, N. Y., on June 9, upon Prof. Frederick W. Schlieder, Prof. Joseph Carl Seiter and Prof. Harry L. Vibbard. Professor Schlieder, who formerly taught at Syracuse, is the president of the New York State Music Teachers' Association, organist of St. Nicholas Church, New York, a composer and the author of theoretical works on music. Professor Vibbard is a member of the music faculty of Syracuse University and Professor Seiter is a teacher and composer, whose "Elegy" was performed at the Syracuse Festival of two years ago.

BALTIMORE TO HAVE COMMUNITY SINGING

A Movement Fostered by Peabody Summer School—
Concerts Next Month

BALTIMORE, June 12.—Frederick R. Huber, head of the Peabody Institute Summer School, has devised a plan whereby community singing at the concerts given by the city bands may be fostered. He has arranged to hold concerts at which community singing will be the feature several evenings next month in front of the institute.

Mr. Huber visited Mayor Preston recently and found him heartily in favor of the plan. The Mayor promised Mr. Huber to have slides made of the words of favorite songs. These will be flashed on a screen while a band plays the music. Both the Mayor and Mr. Huber believe that this furnishes the proper means whereby the people may learn the words of the songs and sing them. They said the suggestion made to have the words printed on cards and distributed to the audience would not do owing to the fact the concerts are given at night.

H. Kent McCay, city engineer, who was called into the conference, said he would arrange to have one of the city bands play the music at the concerts. Music of a high calibre will be played.

Mr. Huber told the Mayor he would arrange to have the 500 students who will attend the Summer courses at the school present at the community concerts.

While the dates for the concerts have not been fixed, it has been decided that if it rains on the nights selected the concerts will be held in the concert hall of the Peabody Institute.

FINE WORK BY OREGON CHORUS

Marshfield Club and Soloists Give an Attractive Program

MARSHFIELD, ORE., May 30.—The Chaminade Club, Mrs. William Horsfall, Jr., director, closed its eleventh season with a concert which was a triumph for both the club and its director. The membership consists of forty-six voices and through the painstaking efforts of

Mrs. Horsfall has reached a high degree of efficiency.

That the ensemble was excellent was shown by the refined singing of Bartlett's "Autumn Violets," in which Mrs. Roy Everett Miller sang the incidental solo artistically; Nevin's "A Day in Venice," arranged by Spross; the Nevin-Harris "Before the Daybreak," Victor Harris's superb arrangement of the Strauss Serenade, Reed's "Birth of the Opal," Charles Kaiser playing the difficult euphonium obbligato in an excellent manner, which was repeated; Neidlinger's "Maiden and the Birds," the soprano obbligato sung beautifully by Mrs. Roy Everett Miller, and Pike's "Medley from the South," which created much enthusiasm and was redemanded. As a request, Mrs. Beach's "Year's at the Spring" was sung with much fervor.

The soloists were in excellent voice and sang charmingly. Mrs. Franklin E. Conway sang the aria, "Ah fors é lui" from "La Traviata," singing as an encore one of Liza Lehmann's Seal Songs; Mrs. Mayme Stanley Gailey, Massenet's "Open Thy Blue Eyes" and Ward-Stephens's "Summertime," responding to the generous applause with "O Heart of Mine," by Clough-Leigher. Mrs. Horsfall ably accompanied the soloists.

One of the most delightful numbers on the program was the group of piano solos played admirably by Clara Isabel Myren, accompanist for the choral work.

Miss Myren will appear in recital next season under the direction of Mrs. Horsfall, with whom she has been studying for the past three years.

At the business meeting of the club on May 29, the following officers were unanimously re-elected for the following year:

Mrs. Charles Stauff, president; Miss Evelyn Anderson, vice-president; Miss Clara Isabel Myren, recording secretary; Mrs. E. Stanley Henderson, corresponding secretary; Mrs. Benjamin Ostlund, treasurer; Mrs. John Story Coke, librarian; Mrs. William Horsfall, Jr., director.

H. L. E.

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TAKING MUSIC LESSONS FROM A CANARY

Helen Ware Has Found Her "Hansie" a Past-Master of Tone-Production, Artistic Phrasing, Modulation and Trills—An Enemy of Ultra-Modern Effects

AFTER the most successful tour of her career, Helen Ware, the violinist, lost no time in migrating to her Summer home in the quaint colony of Arden, Del.

One did not need a guide to find Miss Ware's "Fiddlers' Camp," for down the narrow path there was a little cabin half hidden amid shrubbery and rose bushes and from the recesses came a plaintive Hungarian melody played by a master hand, while a canary sang a beautiful obbligato in a most exalted spirit.

I stood eavesdropping by the window for several minutes not wishing to lose the rare treat by interrupting the performers. Evidently, besides his wonderful musical talent, little Hansie had a watch-dog instinct, for as soon as he caught sight of me through the open window beyond which he dangled in his gilded house there came a shrill warning of "Peep, peep, peep!" with a decided interrogative inflection at the end of the alarm as if asking, "Well! Who are you?"

The playing within ceased suddenly, and simultaneously with a sympathetic, "What's the trouble, Hansie?" there appeared a rival golden head, its wealth of hair wreathed with the characteristic black velvet.

The little cabin, with its low cross-beamed ceiling, was the acme of coziness. Shelf after shelf loaded down with books and music seemed about the only decoration outside of a few portraits of great musicians and authors—for, as is well known, through her successful contributions to musical literature, Helen Ware aims to express herself with her pen as well as through her "Strad."

New Manuscripts

The table was literally covered with new works of Hungarian and Slav composers, as well as a number of manuscripts of her own arrangements of Hungarian and Slav melodies.

Brushing the music aside, Miss Ware remarked: "Just a few more days and I shall lay aside my violin for a two months' uninterrupted rest."

Then pointing to the pile of music she



Helen Ware, the American Violinist, and Her Favorite Singer, "Hansie"

continued: "You see, I receive the new works of Hungarian and Slav composers from all publishers and many in manuscript from the composers personally. From this seemingly endless collection I choose the very best for my next season's repertoire."

"Of course," she continued, "this work brings me, in one respect, the same regret season after season, for I can fully appreciate the earnest effort, love in work and hopes that each composition represents. But in this matter, as in all other things, the survival of the fittest seems the supreme law. And so year after year I lay aside in my library hundreds of compositions that never come to daylight on my programs, but they are like so many dear friends at home and always welcome me when I take them forth in the privacy of my study."

The silence following this was broken by a new alarm from Hansie. This time the little rascal repeated four times a perfect chromatic scale, and gave Miss Ware a hearty laugh.

She drew me to the cage and introduced me formally to her little comrade. Hansie seemed aware of the dignity the occasion demanded, for he jumped on his swing and remained there quite motionless. When he heard his name called the little songster jumped down again to greet us.

Necessary as a Piano

Stroking his head, Miss Ware remarked: "You may think I'm an extremist or faddist when I tell you that I honestly believe that a good singing canary is just as necessary in a musical home as a piano. Nay, I will even go further—if I were a voice or violin teacher, I would instruct every one of my pupils to bring a little songster into his home."

"I cannot conceive of a more patient teacher for tone-production, artistic phrasing, modulations and trills, yes, even poise in singing, than this dear little fellow. His breath control, perfect crescendo and almost unbelievable diminuendo and a hundred other little tricks all his own have given me undreamed of new vistas in musical art."

I happened to remark that it was easy enough to have a career when nature blessed one with a ready-made musical talent like that of Master Hansie.

Miss Ware protested strongly.

Favorite Violinist Now at Her Summer Home, "Fiddlers' Camp," in Arden, Del.—Adding New Hungarian and Slav Compositions to Her Répertoire

"No, indeed, it is not handed down to him, ready made! Not a day passes by that he fails to try a new song, and works persistently until finally he masters it and enriches his repertoire."

Not an Ultra-Modernist

"He detests all music lacking melodic and pleasing harmonic realities; on the other hand he verily bursts with song when I play the Beethoven or Mozart concertos or the tuneful Hungarian melodies."

I had been in the company of Miss Ware for well-nigh an hour and yet few words had been spoken about her triumphs of the last season, and about her Spring tour which lasted two months and carried her half over the States. She seemed to find happiness in telling me of the wonderful symphonies she hears down there early in the morning and at sundown when Hansie calls the various winged singers from the tree-tops and bushes to join him in his song of songs, one of the chorus taking fiendish delight in breaking in at the most unexpected point with a motif from Beethoven's Fifth Symphony.

"They teach us this great lesson," Miss Ware said in conclusion, "Don't play from your head but at all times from your heart."

Gade's "Erlking's Daughter" Sung by Milwaukee Chorus

MILWAUKEE, WIS., June 5.—The chief closing event of Milwaukee's music season was the performance by the Handel Chorus of Gade's dramatic cantata, "The Erlking's Daughter," including a part-song program. The soloists of the evening, Helen Cafarelli, soprano; Elsa Bloedel, contralto, and Anthony Olinger, baritone, found grateful opportunity in the cantata, delivering the music with sympathy and insight. The soloists also pleased in selections from Rossini and Wagner. The chorus exhibited a robust, well-managed tone. Grace Davis, organist, offered several numbers excellently played. Lulu Lunde was the accompanist.

J. E. M.

Guido Ciccolini, Tenor, to Be Lieutenant in Italian Army

Guido Ciccolini, the tenor, returned to New York on June 9 from Havana, where he sang in the season at the National Theater. He will go to Italy and expects to join the army as lieutenant in an Aosta regiment. Signor Ciccolini has been heard in concert in this country. Juanita Capello, a soprano in the Havana company, returned with her husband, Alfredo Capello, who will also go to Italy to join the army.

S. E. Macmillen and Levenson on Road for Booking Corporation

S. E. Macmillen is now traveling in the interests of the artists of the Booking and Promoting Corporation and of the Music League of America. His brother, Francis Macmillen, the violin virtuoso, is being booked extensively by the Book-

ing and Promoting Corporation. S. E. Macmillen is the violinist's personal manager. A. Levenson, of the "road" forces of the Booking and Promoting Corporation, has left San Francisco and is working his way back East by the Northwest route. While in California Mr. Levenson spent considerable time at Berkeley, for it was at the University of California that he was educated.

Schumann-Heink Receipts Start Fund for Concerts in Mitchell, S. D.

MITCHELL, S. D., June 3.—The Philharmonic Club of this city, an organization composed of ten of the younger music teachers, recently presented Mme. Schumann-Heink in recital and through the financial success of this event it has been possible to establish a fund which will make it possible to procure other artists of like calibre. It has also been demonstrated that Mitchell can support an enterprise of such magnitude. Mme. Schumann-Heink won immediate and lasting favor.

While visiting at the country estate of Mrs. Thomas Hastings at Old Westbury, L. I., Paul Reimers, the *lieder* singer, was thrown from his horse and painfully bruised. His injuries are not severe, however.

ANOTHER FLORENCE HARDEMAN NOTICE

Jersey City Journal, May 28, 1915

It was not difficult to discover last night why John Philip Sousa re-engaged Miss Florence Hardeman to furnish delicate divertissement to his brass and cymbals for a second transcontinental tour of his band last year. No finer violinist has appeared in this city in the past season than this modest little Southern girl. Her opening number, Vitali's "Chaconne", while not the most attractive of the several she played last night, nevertheless served to demonstrate Miss Hardeman's complete mastery of her instrument. The piece is replete with intricacies of fingering over double stops that would furnish a succession of pitfalls for even a capable violinist. Miss Hardeman made them appear almost simple by her finished playing. The violinist gave full measure on her second appearance, Chopin's Nocturne in D proving the most attractive of the lot. For an encore Miss Hardeman wove her way through the abbreviated but intricate Scherzo of Schumann in a fashion that earned her salvos of applause.

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CINCINNATI CONSERVATORY HAS IMPRESSIVE COMMENCEMENT

Performance of Program a Demonstration of Sound Artistic Ideals—
Orchestra under Tirindelli Plays Stirring—Piano Concerto of
Saint-Saëns Given with Fine Effect

CINCINNATI, June 12.—Nothing better calculated to impress the community with the sound artistic ideals of the Cincinnati Conservatory of Music and the high standard of its scholarship could be imagined than its commencement, which was held Friday evening in Conservatory Hall. Long before the time announced for the program to begin an audience gathered which crowded the auditorium to its fullest capacity, filled the vestibule to the last inch and extended to the lawn.

A delightful program was presented, including several numbers by the Conservatory Orchestra, under the inspiring baton of Pier Adolfo Tirindelli. The orchestra, which has taken on quite a professional complexion, is one of the important factors in the musical community. Its tone is imposing in volume and beautiful in quality and, under the training of Tirindelli, it plays with understanding and artistic finish. The program opened with the stirring performance of Elgar's "Pomp and Circumstance," played as the graduates entered. Lena Palmer, who is a strikingly gifted pianist, played the Saint-Saëns Concerto in G Minor superbly and received an ovation. The orchestra repeated its success in the "Athalie" Over-

ture of Mendelssohn, after which Bishop William Franklin Anderson made the address of the evening. The Bishop was introduced by Miss Baur, who combines personal grace and charm in a rare degree with the sound judgment, enterprise and acumen of the business woman which have made her school so successful. The presentation of the diplomas was made by Judge Alfred K. Nippert. The following received diplomas:

Pianoforte Department—Louise Martha Bundschu, Ina Dillow, Mary Elizabeth Ellis, Lloyd Emerson Miller, Carol Perrenot, Myra Octavia Reed and Daisy Ann Thompson. Department of Vocal Culture—Constance Wanda Baur, Helen Elizabeth Portune and John Orr Stewart. Violin Department—Emilie Rose Knox, Helen Elizabeth Portune and Robert Charles Schenk. Organ Department—Joseph Waddell Clokey, Bess Maxfield and Helen Charlotte Nicholson. Department of Theory and Composition—Joseph Waddell Clokey. Department of Elocution and Expression—Emily Hayes Martin and Marne Gunhild Damm. Academic Department, Pianoforte Department—Alma Elizabeth Brandewie, Olive Myers Gooch, Allie Grant, Mary Lucile Kennedy, Charlotte Van Praddells Moore, Helen Charlotte Nicholson, Elsie Marion Ricks, Katharine Elizabeth Russell, Ethel Marguerite Shughrou and Cassie Rider Walker. Violin Department—Walter Henry Friedrich. Department of Public School Music—Minnie Elizabeth Bower, Mary Avery Hill, Laurena Inderrieden, Mary Nesbitt and Clara Codrington Pettit.

Another interesting commencement of the week was that of the Schuster School, an institution which during the last few years has forged its way into the front rank of local institutions. Early in the season just closing, the school moved into its own home, which is provided with a dormitory, a series of well equipped class and recitation

rooms, and a particularly delightful little theater. The school was at first devoted to dramatic art and expression, but has gradually been developing a musical department which has been doing extremely effective work. Under the able management of its principal and founder, Helen Merci Schuster-Martin, the enrollment has constantly increased, that of last season numbering several hundred students.

The program of the commencement was a fine expression of the progress made. Among the week's activities was a performance of Richard Le Gallienne's "Orestes," in which Gertrude Brice, niece of the late Senator Calvin Brice, gave a remarkable impersonation of Clytemnestra; Pauline MacLean, a beautiful and appealing delineation of Electra, and John Alexander, a fine performance of Orestes. Classic tragedy is usually a perilous undertaking for amateurs, yet the young players carried it through so well that they aroused the most favorable comment. The Massenet music was played by a string orchestra. A. K. H.

"Chimes of Normandy" Sung by Toledo Club to Aid Poles

TOLEDO, O., June 6.—With last evening's performance, the Toledo Choral Club, Frank E. Percival, musical director, closed a most successful half week's revival of "The Chimes of Normandy" at the Valentine Theater. There were seventy-five in the company that sang the opera. George Herbert, of Chicago, who staged it when it was given in January, was again present to take charge of that phase of the work. A decided impression was made by Fred Truckey, as Gaspard, and Grace Mahr, as Serpolette. A newcomer in Toledo operatic ventures was Dorothy Elton, who surprised every one by her excellent singing of the part of Germaine. Frederick Trudeau again charmed by his work as the Marquis. Frank Conrad made a good Bailli and James Hayes created

many laughs with the part of the Notary. Will Patterson received much applause as Grenicheaux. The opera was given last week for the benefit of non-combatants in Poland and was under the auspices of the National Polish Alliance of Northwestern Ohio. F. E. P.

Ignace Jan Paderewski, the pianist, on June 12 acknowledged receipt of contributions amounting to \$2,284, sent to him for the Polish Victims' Relief Fund, Aeolian Hall, New York.

Dr. and Mrs. Horatio Parker left on June 12 for California where they will attend the exposition. Dr. Parker is expected to remain away until August.

ONE AMONG MANY

Splendid Notices of

FLORENCE LARRABEE

Times-Despatch, Richmond, Va.

Miss Larrabee's performance on the piano was delightful by reason of its grace, simplicity, fluency, delicacy and unfailing sense of proportion. The voice of the piano seemed to respond gratefully and in exquisite tone to her touch, which is light and caressing, yet full and never without quality. Between her softest and loudest expression are many shades of force, eloquent and colored at her will. Her mastery of mechanism is not obtrusive and her phrasing is lucid. She does not make the mistake of turning piano prose into poetry or of confounding that which is only idyllic with the epic.

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STEINWAY PIANO

Some Compositions by Americans Which Are Worthy of Recognition

[The Editor of MUSICAL AMERICA frequently receives requests for the names of American compositions—vocal and instrumental—which are worthy of use both for teaching and public performance. Recognizing the widespread interest manifested throughout the country, during recent years, in the works of native composers and to serve as a guide to those who are sufficiently earnest in their desire to use such music, this department has been inaugurated. The list is changed each time it appears. The compositions are not necessarily new publications. Words by American-resident as well as American-born composers are included.]

Songs for High Voice

- BRUNO HUH—
How Many Thousand Years Ago.
(Arthur P. Schmidt).
CHARLES WAKEFIELD CADMAN—
At Dawning.
I Passed a Stately Cavalcade. } Ditson.
Could Roses Speak.
GEORGE F. BOYLE—
La Bonne Chanson (G. Schirmer).
HENRY HADLEY—
Dreamy, Wonderful Summer Night
(G. Schirmer).
WILLIAM HENRY HUMISTON—
Thou Beauteous Spring (Breitkopf & Härtel).
MARSHALL KERNOCHAN—
Smuggler's Song.
Song of Ylen. } G. Schirmer.
Lilacs.
A Child's Song.
RUBIN GOLDMARK—
The Passionate Shepherd to His Love
(Ditson).
FRANKLIN RIKER—
A Song of the Sea. } G. Schirmer.
Deep in My Heart.
FAY FOSTER—
Winter (Ditson).
WILLIAM ARMS FISHER—
As Once in May! (Ditson).

Songs for Low (or Medium) Voice

- WINTER WATTS—
Alone (G. Schirmer).
The Boat of My Lover (Ditson).
CLYDE VAN NUYS FOGEL—
Aedh Wishes for the
Cloths of Heaven. } G. Schirmer.
Aedh Wishes His Be-
loved Were Dead.
ARTHUR HARTMANN—
The End. } Carl Fischer.
When I Walk With You.
DEEMS TAYLOR—
Witch Woman (Ditson).
F. MORRIS CLASS—
Why Does Azure Deck the Sky?
(Ditson).
SIDNEY HOMER—
Sing Me a Song of a } G. Schirmer.
Lad That Is Gone.
Requiem.

Compositions for the Piano

- ARTHUR HARTMANN—
Miniatures (Carl Fischer).
ARTHUR FARWELL—
Northern Song. } Ditson.
Romance.
RUBIN GOLDMARK—
Forest Solitude. } Ditson.
Restless, Ceaseless.
Sorrowful Thought.
Twilight.
Compositions for Violin with Piano
Accompaniment
KARL RISSLAND—
Chant Romantique. } Ditson.
Legende.
HELEN HOPEKIRK—
Melody in G (Ditson).
MRS. H. H. A. BEACH—
La Captive (Arthur P. Schmidt).
D. M. LEVETT—
Berceuse (Ditson).
ARTHUR HARTMANN—
Suite in Ancient Style. } Carl Fischer.
A Cradle Song.
Souvenir.
GAYLORD YOST—
A Southern Melody (Boston Music Co.).

- W. E. HAESCHE—
Gavotte Rococo (Boston Music Co.).
T. ADAMOWSKI—
Air de Ballet (Boston Music Co.).

Compositions for the Organ

- HOMER N. BARTLETT—
Suite in C (G. Schirmer).
JAMES H. ROGERS—
Sonata in E Minor (G. Schirmer).
HORATIO PARKER—
Sonata in E Flat Minor (G. Schirmer).
ARTHUR FOOTE—
Suite in D. } Arthur P. Schmidt.
Nocturne in B Minor.
MARK ANDREWS—
Sonata in A Minor (G. Schirmer).
Sonata in C Minor (H. W. Gray).
GOTTFRIED H. FEDERLEIN—
Toccata. } John Church.
Grand Choeur Militaire.
G. WARING STEBBINS—
A Song of Joy (John Church).
FREDERICK MAXSON—
Finale in B Flat (John Church).

MUSICAL AMERICA'S AUTOGRAPH ALBUM—No. 33

The development of Musical taste in this Country in the past few years has been marvelous. Artists and organizations contributed to this in large measure by their innumerable appearances. Clubs in the face of material discouragements, have persevered and are beginning to realize the results of their efforts. However a very large part of the success of Artists, organizations, Clubs and local managers has been due to the arousing of public opinion by Musical America and its able Editor John C. Freund.

Antoinette Zoellner
Amendus Zoellner
The Zoellner Quartet
Joseph Zoellner, Sr.
Joseph Zoellner Jr.

The Zoellner String Quartet, an American organization that has won distinguished recognition in Europe and has lately become a notable factor in the spread of chamber music in this country.



CONCERT AT SING SING

Prisoners Show Keen Appreciation of Music by Trio of Soloists

Harmonie David, soprano; Ross David, tenor, and Melville Clark, harpist, assisted by Mrs. Ross David at the piano, gave a concert at Sing Sing Prison on June 8. There were roars of applause, even between the verses of several of the songs, and the keenest sort of appreciation throughout.

For Miss David there was an ovation after some extra songs in English which she added to her listed Old Irish, English and Oriental songs in costume. These she sung with great charm. Mr. David sang a group by MacFadyen, Salter and Cowen splendidly, followed by "The Foggy Dew," "Believe Me If All Those Endearing Young Charms" and "The Kerry Dance." There were shouts after "Killarney" and Mr. David's singing of "The Promise of Life" brought tears to the eyes of many.

The singers closed the program with duets by Goring-Thomas and Hildach. Mr. Clark played excerpts from Mendelssohn's "Midsummer Night's Dream" and also provided accompaniments for the Old English and Irish songs. Mrs. David played the piano accompaniments admirably.

From an Old Friend

To the Editor of MUSICAL AMERICA:

As a boy, some twenty-five or thirty years ago, I used to delight in *The American Musician*, edited by you. When you re-appeared with MUSICAL AMERICA I felt that I was renewing, literally, an old friendship.

I rejoice that you not alone have succeeded in the venture, but have become a national figure through your splendid propaganda.

Yours very cordially,
SAMUEL RICHARDS GAINES.
Columbus, O., June 11, 1915.

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New York, June 19, 1915

LOS ANGELES AND THE RECRUITS

The revised program for the forthcoming biennial convention of the National Federation of Musical Clubs has now been published and widely distributed.

A glance over the names of the American composers represented on the programs, if accompanied by a little indulgence of the reflective faculty, leads in particular to one striking realization. This is the number of composers who, since the day when the "Old Guard" held the field as yet practically unchallenged, have not only arisen, but have won a national recognition.

That day was close to the beginning of the present century. About five in number—a number now, alas, lessened—the "Old Guard" comprised a little group whose names to-day are identified with the establishment of high ideals of composition in America. Some of the number are happily still with us to continue that praiseworthy occupation. For long, however, they had been practically the only names mentioned in connection with serious musical composition on this side of the water.

About 1900 the leaven of civilization and education

began to work in the sphere of creative music in America. In the space of a very few years so many new names of composers arose that scarcely any two persons could be found who would have the same story to tell of American music. Then began the sifting process with the new names and the new works. Then first appeared in any general manner the knowledge of the difficulties with which the native composer in America had to contend—the obstacle of unbelief, the difficulty in getting serious hearings, and in securing the publication of original and progressive works.

To-day the programs of the Los Angeles biennial convention present about ten names of composers most of whom were entirely unheard of before 1900, but who now have a prominence similar to that of the "Old Guard" before that year. Nor do the Los Angeles programs include all the names of this caliber which we now have in America. Several of acknowledged ability and much prominence are conspicuous by their absence. For one cause or another, such a circumstance may well be unavoidable; but, could it have been avoided, the showing for American composers of high artistic character would be considerably greater than it is.

NEW FRENCH OPERA COMPANY

Operagoers cannot fail to take interest in the newly announced project of a French opera company for New York, details of which were supplied in last week's issue of MUSICAL AMERICA. While any tendency to prophesy with respect to the eventual fortunes of the enterprise must as yet be premature it is impossible not to take pleasure in the idea which its moving spirits will seek to embody. How shabby has been the treatment accorded the masterpieces of French operatic art since the demise of Hammerstein's organization needs no fresh discussion. Nor can one harbor doubts of the affection in which these works are held by the local public—"Carmen" and "Manon" at the Metropolitan afford indisputable testimony of this.

The American soprano, Minnie Tracey, who is to act as impresario, has resided in France for years, and is thoroughly imbued with the spirit of French art. She proposes to import members of the Opéra Comique company from Paris and to present as backbone of the repertoire the best operas of Massenet, Charpentier and Saint-Saëns besides introducing to American audiences the last examples of the younger French writers handicraft. And the essential atmosphere and *intimité* of the operas will be preserved as a result of giving the performances in the relatively small auditorium of a theater. By this expedient alone should be gained advantages unattainable in the devouring spaces of the Metropolitan—not to mention the immeasurable benefits to be derived from a company made up of those fully conversant with the essentials of French style and traditions.

Newly formed operatic enterprises in New York run formidable dangers. Competition with the redoubtable Metropolitan has never yet worked to the ultimate good of any one attempting it. Besides, the present year is fraught with perils to schemes of this sort. Nevertheless conditions may have modified themselves by next Fall. At all events the scheme is worthy of serious attention and encouragement.

LOOK OUT FOR THIS FRAUD!

To the Editor of MUSICAL AMERICA:

I desire to call your attention to the rascality of a certain individual who is traveling over the country, misrepresenting such high standard musical publications as MUSICAL AMERICA and the *Etude*. I subscribed as I thought, for MUSICAL AMERICA in connection with the *Etude*.

On May 8 a certain Phil McClay came into our town, got the names of several music students, and then worked the game in a very shameless manner.

I had been saving and hoping I might subscribe for your paper, and had about decided to do so, when this man came along, showing papers and credentials to the effect that he was reliable. He offered the *Etude* for one year, also, as a premium, a year's subscription to McCall's *Modern Priscilla*, all for \$1.50, but no premium was given with your paper, only for the two dollars he undertook to say he would get it for fourteen months. So I gave him my hard earnings; he gave me a receipted bill, but of no account whatever.

I think the law should get at such creatures. He said he was a violinist.

I write this letter to you because I think it is a shame that people cannot be warned of such fakes.

Very truly,

MRS. HELEN E. MARTIN.

Sterling, Colo., June 2, 1915.

[From time to time we receive letters showing that swindlers are operating all through the country, soliciting subscriptions, at cut rates, not only for MUSICAL AMERICA but for the *Etude*, and other reputable publications. It should suggest itself to people with common sense that such standard publications have no need of securing subscriptions at cut rates, nor could they afford to do so. They can get all the circulation they need in a legitimate, straightforward way.

The moment anyone comes along offering MUSICAL AMERICA, the *Etude*, or other such publications at rates away below the published price, the best thing to do is not to pay out any money, but to send for the police.—Editor MUSICAL AMERICA.]

PERSONALITIES



Florence Austin in Maine Tour

Florence Austin, the American violinist, has recently returned from a tour in Maine, where her season has been one of unusual success. The picture shows Miss Austin (on the left), with Nina Morgana, soprano, and William R. Chapman, pianist and conductor. Miss Austin has been re-engaged as soloist for the Rubinstein Club of New York for next season.

Rio—Although it is not generally known, Mme. Anita Rio, the popular soprano, is half Belgian, her mother being the Countess de Succa, descendant of one of the oldest Belgian families.

Schelling—Ernest Schelling, the pianist, and Mrs. Schelling left New York on June 9 for their Summer home in Bar Harbor. They will spend the Summer there, preparatory to Schelling's transcontinental tour in the Fall.

Dufault—After a remarkably successful concert season, Paul Dufault, the tenor, has gone to his farm near Montreal, Canada, to remain until the middle of September. He will interrupt his vacation with about a dozen concerts in Canada in August, and, besides giving New York and Chicago recitals next season, will make a concert tour to the Pacific Coast.

Spalding—Finding that his Italian manager, who had booked him for a tour of South America, has been called to the colors, and that his proposed tour in Norway is now practically out of the question, Albert Spalding, the American violinist, is spending most of his time composing for the violin and piano at his Summer home in Monmouth Beach, N. J.

Cox—Louise Cox, the young Metropolitan Opera soprano, is at present visiting her father, who lives in Oklahoma. She intends to remain in that part of the country for several weeks. Before returning there for her concert tour of Texas and the Southern territory she will come back to New York for the season at the Metropolitan.

De Tréville—Yvonne de Tréville has just received a letter from the president of the Dominant Club of Los Angeles, informing her that a banquet will be given in her honor at the Ebell Club House on the evening of June 23. Miss de Tréville is the only artist who has been engaged to give an entire program which will be composed exclusively of compositions by American composers at the biennial meeting of the National Federation of Music Clubs of America, on the afternoon of June 30.

Fremstad—In addition to her activities as woods-woman and aid to the village carpenter, Mme. Olive Fremstad is finding time for another pleasurable task at her Summer camp in Bridgeton, Me. According to the requests of a large publisher, she is collating and getting ready for the press twenty Scandinavian songs from her repertoire. They will be published in a small volume, which will be forthcoming next Autumn. Mme. Fremstad delights in the work, for she is of Scandinavian descent.

Robyn—Alfred G. Robyn, organist, conductor and light-opera composer, was engaged last week as organist of the new Rialto Theater, which is to occupy the site of Hammerstein's Victoria Theater in West Forty-second street, New York. Mr. Robyn was for many years director of leading St. Louis musical organizations and five years ago succeeded Clarence Eddy as organist of the Tompkins Avenue Congregational Church in Brooklyn. At present he is organist of St. Andrew's Episcopal Church in Manhattan. One of the most popular musical pieces of which he wrote the score is "The Yankee Consul."

Dufau—Although Jenny Dufau's first success in America was achieved as an operatic coloratura soprano, the side of her art which has possibly most impressed itself upon the music-loving public of the United States has been her singing of songs by the German masters. "Much of my success in concert," said Miss Dufau recently, "I owe to my experience in Germany before and after my operatic début. I have found American concert audiences exacting in the extreme, but highly appreciative of the highest type of song literature. In fact, I believe that my best concerts in America have been those where I have sung the works of Wolf, Reger, Schumann, Schubert, Strauss, Tchaikowsky and Brahms. American audiences resent (and properly, too) programs made up of operatic excerpts and 'showy' selections. What an inspiration this is to a singer who takes her concert work seriously!"

POINT and COUNTERPOINT

It looks as if the "movies" were becoming so uplifted musically that the concert and opera world would have to begin taking lessons from them.

For example, G. H. Clutsam, the prominent London critic and composer, now comes forward as the creator of a volume of music designed to fit scenes shown on the screen. It is called "Metzler's Original Cinema Music, No. 1, Composed by G. H. Clutsam."

And we glean this from the Philadelphia *North American*:

"Movie Row" is talking about a new device which may revolutionize the problem of musical accompaniments in the picture play-houses. A new player-piano has been invented which can be shifted, by means of a switchboard operated in the projecting booth, from one tune to another. The device contains fifty rolls of music, any one of which may be put in operation instantaneously, and the melodies thus can be themed properly to suit the situation on the screen. No longer will the weary-eared auditor have to endure "Tipperary" or "Cousin Clara's Cooking Cakes for Cossacks" throughout the ever-varying action.

If this keeps up we shall soon be reading items such as the following:

It is reported that Giacomo Puccini has secured the operatic rights of the thrilling motion picture serial, "The Distresses of Denise," and that he will make this the basis of a three-act opera.

Inasmuch as Wolf-Ferrari introduced a dumb servant in "The Secret of Suzanne," why not produce an opera with Charlie Chaplin as a pantomimic buffo?

Speaking of player pianos, a chief of police in prohibition Kansas recently raided an illicit liquor-selling establishment in Junction City, and, upon inspecting the piano, found that its "action" consisted of:

"Seventeen bottles of whisky, half a barrel of beer, two or three bottles of milk, several bunches of mint and a pail of ice."

A performance *con spirito*, eh, what!

Aunt Mary (visiting in the City): I want to hear at least one of your famous grand opera singers and then see some of your leading actors."

Nephew(to office boy): "Jimmy, get us some tickets for vaudeville and the movies."—"Life."

Altschuler gave way to Thunder.

Looks as if the Russian Symphony conductor had yielded to the elements. But this is simply the way the Philadelphia *North American* began its account of the "Elijah" performance under William Gordon Thunder at Willow Grove.

"I simply adore that 'Nebulus' Symphony," purred the fair devotee of super-modern music. "I hear it over and over again."

"You've got to," muttered the skeptic.

The latest thing in music *à la* Woolworth emanates from a store in New York's Harlem section. This is the man-

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ner of it, as described in the New York *World*:

Along the two sides of the store are what look like telephone switchboards. Two telephone receivers hang from hooks and four numbered knobs wait only the magic touch to connect you up with your favorite selection. All you have to do is to drop a penny in the slot, turn the four knobs until you get the number corresponding to the one you've chosen in the catalogue and away you go.

It is the plan to add self-playing records to their equipment until it will be possible for one to hear an entire grand opera for, say, thirty-seven cents. Or for twenty-two cents you can have an evening of Wagner and so on.

So that's the rating! Well, if we are to pay at a like ratio for some of the music that is thrust upon us the government will have to issue a new set of coins representing a half-cent, fractions of a mill, and so on.

This definition of the prime essential of a would-be Caruso is given by the Hagerstown *Evening Globe*:

Mr. Williamson has what is lacking in so many tenor voices, and which, more than any other one quality, goes to make a tenor of worth, and that is volume.

In that case, we'd advise Impresario Gatti to keep a discoverer's eye on the train dispatchers at the Grand Central Station.

From a city in the Middle West "Evalina" writes:

"Isn't it about time to call a halt on the jokes about the girl who has a bad voice? There's nothing funny in that."

You're right, Evalina. It's not funny; it's painful and sometimes tragic.

But you're tearing at the very vitals of traditional humor. Was it Lew Fields or Shakespeare who said that there have been only eighteen jokes since the world began? At any rate, the quip about the girl with the buzz-saw voice or the man who plays the cornet excruciatingly is surely one of the eighteen. So, have a care, Evalina, have a care!

MACDOWELL AS CONCERTGOER

Explaining an Apparent Indifference to Performances of Classics

MacDowell could not hear music of any kind without listening with extreme intensity, writes T. P. Currier in the *Musical Quarterly*. It was largely due to this pull upon his nerves that he kept away from concerts as much as possible. At the (Boston) Symphony concerts, his had become a familiar figure in the second balcony of the old Music Hall. Curious people soon began to notice that frequently during the performances of "classics" he would disappear—to return when some modern number was to be played.

"What's the matter with MacDowell?" they said. "He can't seem to stand a Beethoven Symphony." And, "Why doesn't MacDowell go to concerts like the other fellows" (referring to his brother composers).

The truth was that MacDowell, knowing the classics from A to Z, did not care to waste his strength on them. New and other modern works were more interesting, and their scoring more important to him. To take in more than one such work of large dimensions was all he could possibly endure without exhaustion. Therefore he was actually compelled to save himself whenever possible.

Baxter Laird's pupils were heard in piano recital on June 4 in the First Presbyterian Church of Huntington, W. Va.

Students at the West Virginia University School of Music, Morgantown, were heard in an attractive program on June 2.

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AMERICAN COMPOSERS OWE MUCH TO THIS CHICAGO MUSICIAN



Photo by Matzenc

Glenn Dillard Gunn, the Chicago Pianist and Teacher of Piano, Conductor and Ardent Champion of American Music

CHICAGO, June 14.—One of the most enterprising musicians in Chicago is Glenn Dillard Gunn, who this season has had unusual success, not only with his pupils, but in introducing numerous American works to this city for the first time. His two concerts at Orchestra Hall, with the Chicago Symphony Orchestra, at which he directed American compositions, were eminently successful. He has also introduced some twelve talented young pianists to the public this season, and Chicago music lovers have

paid more than \$4,000 for these concerts and recitals.

Of all Chicago musicians Mr. Gunn has been in some ways the most active, for besides bringing out twelve aspirants for pianistic honors among his own pupils and giving two orchestral concerts he was heard in a highly successful piano recital, has lectured extensively and, as recently announced in *MUSICAL AMERICA*, has organized and incorporated the new American Symphony Orchestra, which will begin a series of concerts both at the Auditorium and at Fullerton Hall early next October. In this last enterprise he will have Charles G. Dawes, Herbert J. Friedman, William Baird, George Nelson Holt, F. Wight Neumann and Siegmund Zeisler among his sponsors. These concerts will not be run for profit and the orchestra will be made up entirely of native Americans or American-trained musicians.

Prudence Neff, one of Mr. Gunn's most talented pupils, will represent the South at the convention of the National Federation of Musical Clubs in Los Angeles this Summer, and has been soloist with several symphony orchestras of the country. Helen Tenny, who made her debut in Chicago this Winter, has been a pupil of Mr. Gunn for a number of years, and Frederick H. Hart, who supplied the piano part to the Trio in D, by Charles Wakefield Cadman, which was played last Sunday for the first time in Chicago, was also from Mr. Gunn's piano class. M. R.

"Good Wishes"

To the Editor of *MUSICAL AMERICA*:

I fully appreciate the favor of reproducing in your paper the address on "The Illinois Composer" that I made at the Illinois Convention of Music Teachers at Centralia.

Beg to enclose a subscription to your paper, and wish you success in every way. With best regards,

W. D. ARMSTRONG.

School of Music,
Alton, Ill., June 6, 1915.

1914-15 — SEASON — 1914-15

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CYCLE OF STRAUSS OPERAS IN DRESDEN

Two of Four Productions Conducted by Composer Himself — "Hans Heiling" Revived

DRESDEN, May 17.—The musical events of last week were the revival of Marschner's mystic and symbolical opera, "Hans Heiling," under Fritz Reiner's particularly successful direction, and the presentation of Richard Strauss's operas, "Ariadne," "Rosenkavalier," "Elektra" and "Salomé." While "Ariadne" seemed to obtain no favor, the "Rosenkavalier" and "Elektra," conducted by Strauss, attracted new admiration. "Elektra" especially, with Frau Gutheil-Schoder in the title rôle, impressed the audience more deeply than at its initial performance some years ago. Frau Gutheil-Schoder actually seemed to live the rôle. Strauss's conducting was supremely impressive. He received ovations both from the orchestra and the public. "Salomé" was entrusted to Kutschbach's insufficient lead. His powers do not meet such a test adequately.

"Hans Heiling" was viewed in a new light as a result of Reiner's interpretation. Reiner has the ability to imbue old works with new vitality and distinction. Friedrich Plaschke in the title rôle surpassed himself.

The concert season is over. Only occasionally is a recital for war sufferers given. On May 14, in the Kurhaus several prominent artists gave support to the Red Cross, the chief attraction being Carl Perron, who presented some less known songs by Meyer-Helmund, Pfitzner and Hermann, all of them appealing to patriotic feeling. The singer scored an overwhelming success. Frau Bartolomé Schneitzing, of Berlin, con-

tributed some brilliant coloratura selections.

Josef Kratina, from the Royal orchestra, played some valuable numbers in the American Church during the offertory, Bach's Air on the G String being given with particular artistry. Miss Menssdorfer, of San Francisco, a pupil of Leon Rains, will assist next Sunday.

The Tonkünstler Verein devoted a program to the works of Robert Volkmann to celebrate the one hundredth anniversary of his birth. The famous B Minor Trio was given a splendid interpretation by Adrian Rappoldi, violin; Herrmann Scholtz, piano, and W. Schilling, cello.

Some weeks ago the gifted Dresden composer, Anna Kruse, passed away, leaving a number of manuscripts behind. Some of them have just been given a hearing and among them the *Lied "Einmal,"* to a poem by Carl Hauptmann, calls for particular mention. It is very impressive and remarkable for its power. Hauptmann's poem, with its atmosphere of gloom, is deeply moving. The poet, who, I understand, is a brother of Gerhart Hauptmann, has spent a long time in America, lecturing in New York, Chicago and other places. His mystic-symbolical play, "Die armseligen Besenbinder," is the most telling *altes Märchen* (old fairy tale) I have ever witnessed. Despite its mysticism it has been able to hold the boards in the "Schauspielhaus" for a long time.

The prominent Swedish tenor, Harold Bjurström, was announced to appear as a guest of the Royal Opera, but unfortunately shared the fate of Leo Slezak, who was also down for two guest appearances, by becoming hoarse. Herr Bjurström, hitherto attached to the Court Opera at Coburg, will probably be heard here next Fall. He recently sang before an invited audience and disclosed a voice of singular beauty, possessing the genuine tenor ring, full of warmth and expression. He sang *Lohengrin's* "Grals-

erzählung" and some interesting songs by Järnefelt. He is also a fine interpreter of Sibelius and Melartin, who are also Finnish composers. A. I.

Boston Vocal Teachers' Association Elects Officers

BOSTON, June 9.—At the second annual dinner of the Boston Vocal Teachers' Association, at Copley Square Hotel, on Monday, Charles A. White presiding, the following officers were elected for the ensuing year: President, Frederick W. Wodell; secretary-treasurer, Clarence E. Hay; board of directors, Leverett B. Merrill, Frank E. Morse, Clarence B. Shirely. The association has had four meetings during the year, at one of which Dr. Blake, of Boston, gave an informal lecture, illustrated with specimens and photographs showing the relation of the ear to singing. At another Dr. Floyd Muckey, of New York, talked upon his theory of the production of tones. W. H. L.

Von Bülow usually objected to the presence of visitors at a rehearsal. On one occasion, at Wiesbaden, says *The Musician*, a Russian society dame, whose social habit was by no means retiring, attended a rehearsal without an invitation. It must be explained that she was the morganatic wife of a Russian grand duke, "married with the left hand," as Germans put it. After Von Bülow had finished she rushed up to him, saying, "My dear master, why do you play this hateful Brahms, whose music is so lacking in melody and so thankless?"

With his most amiable smile, Von Bülow excused himself with the following: "Your highness is right. Perhaps I should have played Dreychock's *étude for the left hand alone*. Doubtless you would have been better pleased."

Organist William C. Hammond of Mount Holyoke College gave an enjoyable recital on May 31 in the Auditorium of Northfield, Mass.

SALT LAKE RECITALS

Praiseworthy Performances Given by Local Soprano and 'Cellist

SALT LAKE CITY, June 5.—A large audience gathered at the Consolidated Music Hall Friday night for the program by Lillian Phelps, a local soprano of considerable distinction. Miss Phelps has been chosen by the Ladies' Literary Club to represent Utah at the biennial contest of the National Federation of Music Clubs at Los Angeles, June 28. She is an artist pupil of Mrs. Emma Ramsey Morris. Otto King, 'cellist, and Rowena Kernes, pianist and accompanist, assisted her.

Gladys Kickins, 'cellist, who has recently returned from Boston, appeared in concert at the Immanuel Baptist Church. The young artist revealed distinct advancement as a result of her studies in the East. Her best numbers included a Suite, Op. 5, by Popper, and a fantasia of Russian airs, by Cervantes. Charles Shephard accompanied throughout the evening, and in addition played a group of solo numbers. Miss Wickins was also assisted by Romania Hyde, violinist, who has recently returned from her studies in Berlin, and by Frank Thornton Smith, of Stockton, Cal.

On Tuesday evening last the Utah Conservatory of Music presented a well performed program of vocal, piano and dramatic numbers. The following pupils appeared: Piano department, Becky Almond, Maxine Kelley, Lola Wignall, Melva Bult, Maggie Hanson, Lotta Davis and Edith Wire; vocal department, Alberta McKinney, Evelyne Buehler, Sarah Layton and Ramona Pierce; dramatic department, Vera Johnson, Gladys Lyon, Fae Snyder, Florence Morris and Janet Ure. Z. A. S.

Student recitals were given recently in Providence, R. I., by pupils of Bertha Wesselhoeft Swift and Lillian Peckham Boyle.



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What the SALT LAKE CITY Critics said of LUCY GATES after Recital there:

"Few, if any, events have equalled in pure artistry the concert given by Miss Gates last night. The tremendous audience which filled every corner of the building gave her an ovation. Since her last appearance here her voice has developed, not in clearness and purity for that would be impossible, but in size and power and the richness of its lower register."—*Deseret Evening News*.

"Miss Gates, in her concert last night, demonstrated that she has reached full maturity. Her voice had a greater depth of feeling, a greater breadth of power, and the sweetness and appeal that can come only with fully matured womanhood. At the very apex of physical fitness, supported by a splendid constitution, and enriched by years of patient work, Miss Gates last night proved her right to signal honors. Her power was never greater than at this concert and she carried her audience through all the emotions by the magic of her voice and art."—*Salt Lake Telegram*.

"Vigorous and earnest was the welcome when Miss Gates appeared. Her opening number was that test of vocal skill, the Mozart-Adam "Bravura Variations." In this test of ability Miss Gates, with her flute-like voice and perfect control, gave her audience an exhibition of what other critics have marveled at and praised in extravagant terms."—*Salt Lake Herald*.

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LIGHT OPERA AS A FIELD FOR THE SERIOUS ARTIST

J. Humbird Duffey Has Found It Fruitful in Opportunities—A Singer Who Was Transformed from Bass to Baritone and Baritone to Tenor—Debt that Mr. Duffey Owes Franz Arens

MAY a serious and legitimate artist sing in comic opera without hurting his reputation, or are grand opera and the concert platform the only fields open to ambitious vocalists? An affirmative answer to the first and a negative to the second of these questions, so often put by singers with dramatic talent, who are deprived of the opportunity of singing at the Metropolitan, may be found in the career of J. Humbird Duffey, who created the tenor rôles in "Sari" and the "Rose Maid." Mr. Duffey's work in these productions placed him in the front rank of light opera tenors, and on the strength of his success in them he journeyed West to take the leading rôles in "Waltz Dream" and other productions of the Park Opera Company of St. Louis. With an acknowledged "grand opera voice," Mr. Duffey chose a light opera career in the conviction that a genuine artist finds his due appreciation no matter where he is heard, so long as he remains true to his artistic ideals. His experience seems to have borne out the wisdom of his decision.

Mr. Duffey is a native of Fredericksburg, Va., born in 1879. He began his musical studies at the age of ten, taking up the violin, but later developing a singing voice and obtaining his first choir position in Baltimore at the age of sixteen. Those who have heard his high tenor tones of recent years will be surprised that he first sang as bass in this choir, and no less interesting is the fact that for a number of years afterward he won a reputation as a baritone. How he became a tenor is best told in his own words:

Experience as Baritone

"I appeared as a baritone with most of the well known oratorio organizations of the country, such as the Handel and Haydn Society of Boston, and sang baritone in some of New York's largest churches, and as concert soloist. But gradually I lost my grip on things. It seemed as if the lower region of my voice were being slowly but surely cut off. Of course I became worried.

"I lost no time in going to a voice specialist for advice, and he told me nothing very comforting. I tried several celebrated teachers and singers, but all agreed that I was a baritone, though a high one, and that I was simply forcing my lower tones. In my dilemma I finally went to Franz X. Arens, who was recommended to me as one of New York's foremost diagnosticians. He listened to my tale of woe, and then for an hour tried my voice on all sorts of things, technical and otherwise, without saying a word.

"When he finally stopped he said: 'You always were a tenor, absolutely and without a shadow of a doubt. In trying to sing with this baritone weight and caliber you have been trying to force the lower tones, and this, too, ac-

counts for the lack of brilliance in your upper register!

"You may imagine how those words thrilled me. Not only was I to sing again with a new confidence, but a long cherished dream was to be fulfilled: *I was to be a tenor!*

The Transformation

"Well, then the work of my life began." I devoted my every energy to getting rid of what Mr. Arens called my 'baritone mental attitude.' I must say



J. Humbird Duffey in the Tenor Rôle of the "Duke of Barchester," Which He Created in "The Rose Maid"

right here that it was the most difficult thing that I ever did in my life. But, aided by Mr. Arens's better breathing methods, and on the basis of greater relaxation of the vocal apparatus from the larynx upward I gradually won over to that tenorial lightness which was my goal. Mr. Arens made me *think* tenor, *talk* tenor as well as *sing* tenor. Gradually he managed to kill off the baritone weight and somberness and substitute for it that higher and lighter quality without which I might never realize my tenorial ambitions. Oddly enough, he made use of my *falsetto* register to help me in this, and so, by working down with descending runs and scales, the lightness of the *falsetto* was established in all my registers.

"After a solid year of this kind of thing Mr. Arens one day announced: 'Now you are what you always have been—a genuine tenor!' It was glad news to me, I assure you."

Mr. Duffey's début as a tenor was

accomplished very shortly after this, on the occasion of the last performance of the late Julian Edwards's cantata, "Lazarus," conducted at the Metropolitan Opera House by the composer.

On the strength of his success in that first venture, Mr. Duffey was engaged as leading tenor for two months in the rôle of *Don Pedro* in Florida's opera, "Paoletta," which played at the Ohio Valley Centennial Exposition in Cincinnati.

Decided Against Grand Opera

At this juncture of Mr. Duffey's career, his friends as well as his teacher advised him to continue his studies in Europe with a view to becoming a grand opera singer.

"But I felt," said Mr. Duffey with conviction, "that my natural dramatic proclivities lay in another direction. I could see no reason why I would be degrading my art in light opera. I have a firm belief in the legitimacy of this field, and my subsequent experiences have confirmed me in that belief."

So Mr. Duffey accepted an engagement to create the rôle of the *Duke of Barchester* in the "Rose Maid," which ran at the Globe Theater, New York, for five months. The following year he was engaged by Savage to sing *Laezi* in "Sari." Last season he was induced to go to St. Louis to accept a lucrative offer from the Park Opera Company of that city, where he sang to more than 40,000 persons in Strauss's "Waltz Dream." Most remarkable of all, Mr. Duffey sang throughout the country as tenor with the very organization for which he had once sung baritone rôles.

STUDENT ORCHESTRA CONCERT

Five Concertos on Program of New England Conservatory

BOSTON, June 9.—Conducted by Arthur Shepherd, formerly conductor of the Salt Lake City Symphony Orchestra and now of the New England Conservatory faculty, the Conservatory Orchestra, assisted by advanced students, gave a largely attended concert in Jordan Hall yesterday afternoon.

A particularly impressive work was the concluding number, the last two movements of the Schumann Pianoforte Concerto in A Minor, with Marion G. Leach as soloist. Mary J. Frederickson gave an interesting presentation of the aria "Printemps qui commence" from "Samson et Dalila." Other works performed, generally in a single movement, were:

Beethoven—Pianoforte Concerto in C Minor, Esther H. Jones; Beethoven—Pianoforte Concerto in G Minor, Viva F. Richardson; aria, "Voce di donna," from "La Gioconda," Arlen McKenney; Saint-Saëns—Pianoforte Concerto in G Minor, A. Vernice Gay; aria "Du Christ avec ardeur," from "La Mort de Jeanne d'Arc," Aya L. B. Dodge; Mozart—Violin Concerto in D Major, A. Marie Thompson; Bernard—Nocturne for Pianoforte and Orchestra, Carolyn F. Rice.

W. H. L.

Russian Orchestra of Toledo Closes Its Season

TOLEDO, O., June 7.—The Russian Orchestra, Abraham Ruvinsky, director, gave its closing concert of the season last evening at the Hotel Secor before the largest gathering that has ever assembled at these popular concerts of the orchestra. Mme. Charlotte Nelson Brailey and Mr. Ruvinsky were the solo-

ists. Mme. Brailey sang "One Fine Day" from "Madama Butterfly" and, as encore, the Bach-Gounod "Ave Maria," with Mr. Ruvinsky playing the violin obbligato. Mr. Ruvinsky once more demonstrated his artistic ability, playing the "Légende," by Wienawski. His encore was the "Humoresque" by Dvorak. F. E. P.

FOUND MUNICIPAL CHORUS

Texans Respond Readily to Frank L. Reed's Appeal

AUSTIN, TEX., June 12.—Frank L. Reed, director of the music department of the University of Texas, this city, has sent forth an appeal to musicians and music-lovers to aid him in developing a municipal chorus. So far the response has been prompt and his singers already number sixty. The most prominent men in this section have extended encouragement to Mr. Reed.

This growing body of singers was heard in choruses by Haydn and Handel at the University's commencement exercises on June 6. It sang with snap and generally admirable precision. An orchestra of twenty-five, also under Mr. Reed's direction, played marches by Bach and Kretschmer.

Earl Miller, L. Edwin McWhorter, Jr., and F. B. Deem won the prize of \$150 offered by West Virginia University for a college song. "Hail, West Virginia," is the name of their song; it proved an instant favorite with the student body.

Walter Hyde, the tenor, who has been heard at the Metropolitan, is now singing with the Moody-Manners Company in the English Provinces.

MARY JORDAN Contralto

Another recent notice:

"There's a wonderful beauty in the deep contralto voice of Mary Jordan, which fairly glorified her artistry in the aria from 'Samson and Delilah.' Appreciation of her grew during the 'Rigoletto' quartet but it was not until in gracious response to great applause she sang 'Long, Long Ago,' that the auditors became her abject captives."

—Newark Evening Star, May 5, 1915.

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The Evening Telegram says:

Intelligence and skill were manifest in the singing of Mme. Elise Kutscherra, dramatic soprano, in the Claridge Hotel yesterday afternoon in an eclectic program.

Mme. Kutscherra has opened an operatic school in the Hotel Claridge, New York. Mme. Kutscherra, after a brilliant career in the leading opera houses of Europe, is prepared to teach singers in all phases of the vocal art, including tone placement, interpretation and operatic routine and repertoire.

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Announced Performances of Puccini's "Butterfly" and "Bohème" Abandoned After Declaration of War Volksoper of Buda-Pesth Becomes Insolvent—Vernon Stiles, the American Tenor, Engaged for Three Years at Wiesbaden

European Bureau of Musical America,
30, Neue Winterfeldtstrasse,
Berlin, W. 30, May 26, 1915.

SINCE Germany's list of adversaries has been augmented by Italy, the Royal Opera has decreed that for the present Italian works—at least those by modern composers—shall be banished from its repertoire.

For Tuesday, the 24th, "Madama Butterfly" had been announced at the Royal Opera. Since the Italian war declaration, however, Puccini's opera has been supplanted by Weber's "Freischütz." For the originally planned performance of "Bohème" on the 31st, Mozart's "Le Nozze di Figaro" is to be given.

The Deutsches Operntheater is planning to bring out, as a further novelty for that theater, Marschner's splendid opera, "Hans Heiling," to be preceded by newly prepared presentations of "Le Nozze di Figaro" and Gluck's "Iphigenie in Aulis."

Heinrich Boetel, a son of the one-time famous "Postillion de Longjumeaux," made a very successful début the other evening in the Deutsches Operntheater at Charlottenburg as Lionel in Flotow's "Martha."

The Berliner Tonkünstler Verein has just issued its seventy-first annual report. It is of interest to note that, notwithstanding the turbulent times, the association is able to record for the last year three demonstrative lectures, one popular chamber music concert, one pedagogical lecture and two students' recitals. Forty-five works by ten composers were given a first hearing with the assistance of seventeen artists. The large library of the association, containing more than 20,000 volumes, has been turned into a public library since November 1, 1908. During the last year, 8,495 volumes were in circulation.

Weingartner's "Faust" Arrangement

Felix von Weingartner's new scenic arrangement of Goethe's "Faust" has been accepted for production by the Darmstadt Court Theater. Weingartner's music to "Faust," which has been played at various German theaters, has been adapted by the composer to the new scenic arrangement and will also be produced in this form in Darmstadt.

Walter Kirchhoff, the tenor of the Royal Opera, who has been serving at the front since the outbreak of the war in the capacity of cavalry officer, has been granted a furlough to sing in concert in Berlin. On the 30th of this month Kirchhoff will give a popular concert in the Philharmonie.

The Volksoper of Buda-Pesth has been compelled to declare itself insolvent. The collapse of this institution is said to be due largely to the expensive star system indulged in by the management, which resorted to a number of operettas known to be excellent drawing cards, in an effort to save the day. But even this enterprise proved unlucky. Not even the popular "Beggars' Opera" succeeded in filling the house, in spite of the assistance of Jadowker in the title rôle.

Gatti-Casazza Conference in Switzerland

BERLIN, May 19.—Mr. Gatti-Casazza, who was expected to arrive in Genoa on the 18th, had intended coming to Berlin as usual to confer with the German representative of the Metropolitan, Norbert Salter. The situation with reference to Italy, however, has frustrated this plan and the contemplated rendezvous for the purpose of conferring about next season's engagements of German artists is Lucerne or Zurich, Switzerland. Hofkapellmeister Bodansky, the successor to Mr. Hertz at the Metropolitan, will be present at this meeting.

The American baritone, Harry de Garmo, who for the next five years will be a member of the Wiesbaden Court Theater, seems to be attracting considerable attention. According to reports, a voice of such splendid baritone timbre has not been heard in Wiesbaden for years. It is also reported that Count von Huelsen has decided to engage Mr. de Garmo for the Royal Opera in Berlin. As most of our readers know, the Court Theater in Wiesbaden is within the jurisdiction of the Generalintendantur of the royal theaters in Berlin, of

which Count von Huelsen is the head. Jacques Urlus has returned to Leipzig to pay his debts. In other words, he has pledged himself to sing at a number of guest performances every year in return for having broken his contract with the Leipzig opera.

Wiesbaden Gets Vernon Stiles

Vernon Stiles, the American tenor, has been engaged for the Wiesbaden Court Opera for three years, through the agency of Norbert Salter, of Berlin. At present Mr. Stiles is one of the tenors most in demand in Germany. It seems that the Dresden Court Opera has also had an intention of engaging Mr. Stiles, and Mr. Campanini is said to be exceedingly interested in this artist as a possible member of the Chicago company.

Concerts are rare these days, so the lecture of Dr. Adolf Weissmann, critic of the Berliner Tageblatt, in Bechstein Hall proved a welcome innovation. Professor Weissmann discoursed entertainingly on "Concert, Public and Criticism." After dwelling on the sensitive organism of musical artists and the mighty impressions such a tremendous upheaval as this war must produce, the speaker proceeded to prognosticate the influence the war must have on the financial side of musical life.

The Stern Conservatory of Music gave two public performances for its opera classes in the Theater am Nollendorf Platz, last week, and Etelka Gerster, as every year, gave a students' recital in Bechstein Hall. O. P. JACOB.

FESTIVAL IN MARYLAND CITY

Choral and Orchestral Bodies of Hagerstown in Second Annual Event

HAGERSTOWN, MD., June 11.—The Choral Society and Orchestral Club of this city, both of which are directed by Charles Howard Roderick, gave their second annual music festival with these excellent soloists: Lucy Marsh, soprano; Helen Braly, soprano; Ruth Cunningham, mezzo-soprano; Elsie Baker, contralto; Hardy Williamson, tenor, and James Elliot, violinist. The festival occupied the evenings of June 3 and 4 and was held in the Maryland Theater.

The first concert was given with the assistance of Miss Baker, Miss Cunningham and Mr. Elliot and concluded with the "Panama Hymn" of Mrs. Beach. The following evening brought a treat, Mendelssohn's "Lobgesang," preceded by a fine recital given by Miss Marsh and Mr. Williamson, both of whom won ovations. They and Miss Bralley were the soloists in the "Lobgesang." Few could have wished for a finer interpretation of this magnificent work than was given it on this occasion.

Walter Anderson's Concert Attractions for Season of 1915-16

Walter Anderson, the New York concert manager, announced his list of artists for the season of 1915-16 this week, as follows: Marie Kaiser, soprano; Elizabeth Spencer, dramatic soprano; Emma Nagel, soprano; Henriette Wakefield, contralto; Christine Schutz, contralto; Ida Gardner, contralto; Charles Harrison, tenor; William H. Pagdin, tenor; Andrea Sarto, baritone; Wilfred Glenn, basso; Laeta Hartley, pianist; Rebecca Davidson, pianist; Graham Harris, violinist; Louise Van Ogle, opera talks; Manhattan Ladies' Quartet; Albin Antosch, 'cellist.

Cleveland Post for Gordon Balch Nevin

JOHNSTOWN, PA., June 12.—Gordon Balch Nevin, the prominent organist-composer of this city, has resigned his post at the First Presbyterian Church here to become the organist and choir-master at the Second Presbyterian Church of Cleveland, O. Mr. Nevin's "Will o' the Wisp" has been played by four organists lately at the Panama Exposition.

Mme. Margarete Matzenauer has left her Summer home in Far Rockaway, L. I., to join an artist colony at Schroon Lake for a few weeks. Mme. Matzenauer will return to New York to greet her husband, Edoardo Ferrari-Fontana, who is scheduled to arrive from Italy before the end of this month.



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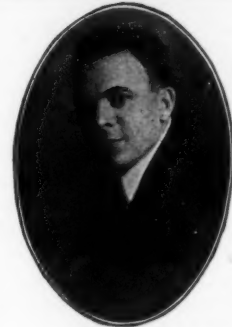
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To Sing for Us Unknown Songs of His Native Spain

**José Mardones Will Introduce
Characteristic Melodies in His
Concert Tour of Next Season—
Offerings That Promise Much
of Charm as Well as Novelty**

MOST music lovers, when they think of Spain have an accompanying vision of "Carmen." Or perhaps they are reminded of some of the musical representatives of Spain in this country—Bori and de Segura, of the Metropolitan, or Pablo Casals. Another personage in the musical world who comes to America as a worthy art representative of his native land is José Mardones, the baritone, formerly of the Boston Opera Company, and an artist who will tour the United States in concert during the coming season. Once before he completed a successful concert season here, with Alice Nielsen.

Thirteen years ago Mr. Mardones made his debut in Madrid in Chapi's "Musica Classica"; for, like the tenor, Edoardo Ferrari-Fontana, he began his career in operetta, later entering grand opera.

"It is very difficult," said Mr. Mardones, "for a Spaniard to succeed in music if he remains in his native country. There is so little chance for serious and systematic study. We have but three well equipped music schools. These are the conservatories of Barcelona, Valencia and Madrid. And it is regrettable, because there are many beautiful voices among our peasants which would be heard from if only the opportunity presented."

"When I was sixteen years old I left my native Fontecha and spent several years at the conservatory in Madrid, leaving there to go to Maestro Corbino for three years."

"Here in America it has been a source of great surprise to me to find that many of the fine songs of my country are quite unknown. There are also many charming Spanish operas that have not even been heard of here. Of course the Spanish rhythm is very difficult, much harder to reproduce than is generally realized, for but few musicians who have not heard Spaniards play their own music get the real rhythm. Moreover, in the different provinces of Spain the music differs entirely in character, though always there is much life to the melodies."

"For instance, in Galicia the music is very slow and soothing, very soft and dreamy, while in Andalusia it sings of passion, and is emotional. Again, in Aragon, one can feel and hear the very strength and life of the people in the



José Mardones, the Distinguished Spanish Baritone, Who Will Make a Concert Tour of America Next Season

pulsating, strong rhythm. And it is all very beautiful and inspiring to hear these musically ignorant people singing at their work or play, or even when they are sad!

"As my accompanist is a Spaniard, I shall be able to give to the public next season many of these unknown songs. I feel sure that the American public will appreciate their novelty and real merit."

Mr. Mardones has sung successfully in all the larger opera houses of Italy, France and South America, and has also been heard in concert and oratorio in those countries. AVERY STRAKOSCH.

WOMEN AS COMPOSERS

**Walter Damrosch Doubts If They Will
Ever Achieve Greatness**

"Man made laws have never hindered woman's musical development, and yet in this art she has achieved practically nothing," said Walter Damrosch in a recent New York Tribune interview.

"You ask me," he continued, "about woman's place in the musical world. To my regret I must say it is very small. I doubt that women will ever become great composers. In no way can this be laid to restraint that has been placed upon them, for at all times there have been

certain free spirits who have won well-deserved laurels in the various arts.

"As I have said, I do not believe that women will ever become great composers. In some subtle way their natures are opposed to this. We have had many nice, very nice, works from women, but nothing great, and this in the face of the musical advantages given to them. In this country especially such things are lavished on women, and I have often felt just a little hurt, I might say, to see the musical education of the boys slighted in favor of the girls. For years and years it has been the young daughter of the family who has been given musical advantages, not the son. In the average cases only very mediocre pianists have been produced among the women. On the other hand, the young men have struggled against prejudice and many times poverty to attain their musical education."

"Women must deal in subjects that can be felt, seen and heard. Music requires a distinct creative ability. The poverty of woman's creative powers in music cannot be traced to her lack of humor, imagination or sentiment. However, it seems impossible for women to create a beauty that must come from the soul and encompass a comprehension of the supernatural beauty that is given to us through the master artist."

"True, America has Mrs. Beach and France Cécile Chaminade, and rumor may be correct in averring that 5 per cent. of women musicians are creative, producing ballads, vocal and instrumental duets, trios and other like compositions."

"But we have no important opera, concerto, symphony, oratorio or string quartet from womankind. Their work is light, frothy; it lacks weight and profundity, sentiment and philosophy, in comparison with men's masterpieces. Until a woman can give us a philosophy of life in music or writing we will never see any great composers among them."

OPERA NOT OUR ALL-IN-ALL

Wherein Musical Conditions Here Differ from Those Abroad

At this moment it may be well, writes W. J. Henderson in the New York Sun, to call the attention of some skeptics on the other side of the Western ocean to certain musical conditions which exist in this country. It is an incontestable fact that because of the war several opera houses in the United States are closed. It is equally true that at the best of times the activities of the musical life of this country do not center in the opera house as they do in most places in Europe.

There are numerous reasons for this, but a want of public interest in opera as an entertainment is not the chief of them. The people of this country have been trained for many years to regard opera as an expensive and luxurious form of music which cannot be properly presented except by singers of the foremost position aided by a competent chorus and a good orchestra. The prevailing European method of giving opera with mediocre or bad singers, together with a fairly good chorus and a competent orchestra, will not do here. For that reason every little town or city does not have an opera house, which it might have even without governmental support (as in Europe) if its inhabitants really desired it.

On the other hand, music is heard all over this tolerably wide land and there is an intelligent interest in it in quarters where Europeans would not suspect its existence. Outside of New York one finds that Boston, Philadelphia, St. Louis, St. Paul, Minneapolis, Chicago, San Francisco and several other cities have symphony orchestras which present the world's best music to audiences of well-prepared hearers. Choral societies are tolerably numerous throughout the country and small concerts and recitals are given in vast numbers.

Greta Torpadie Added to Music League Roster

Greta Torpadie, the young Swedish soprano, who has sung repeatedly in concert and recital here and in Europe, will henceforth be under the exclusive management of the Music League of America.

CREDITABLE FESTIVAL BY CHORUS OF FLINT, MICH.

**Conductor Moore's Singers Assisted by
Popular Soloists in Series of
Three Fine Concerts**

ANN ARBOR, MICH., June 5.—Last week the city of Flint made itself heard very creditably in a festival. A series of three concerts were given under the auspices of the Flint Choral Union and the success of the series was so decided that it will no doubt be made an annual institution.

Earl V. Moore, head of the organ department of the University School of Music at Ann Arbor, the active and enthusiastic young conductor of the Flint Choral Union, is responsible largely for the splendid results achieved. He has journeyed to Flint each week for several months and has whipped into shape a body of 150 singers.

The festival was inaugurated on June 2 by a rather miscellaneous program in which the Choral Union was heard in Bruch's "Fair Ellen" and Gounod's "Gallia," while a children's chorus of 300 youngsters who had been trained by Miss Fischer, supervisor of the Flint public schools, gave a splendid performance of "The Walrus and the Carpenter," one of Lewis Carroll's children's tales set to music by Percy Fletcher. The soloists of the evening were Mrs. C. B. Crampton, soprano; Irma Herre, mezzo, both of Flint, and Chase B. Sikes, a student of Theodore Harrison of Ann Arbor. The performance was very satisfactory throughout and made a decided impression upon the packed house. Orchestral accompaniments were furnished by an orchestra of twenty pieces.

Thursday afternoon a miscellaneous program was given at which the following soloists took part: Ada Grace Johnson, soprano, who was one of the Ann Arbor May Festival soloists; Anthony J. Whitmire, violinist, and Chase B. Sikes, from Ann Arbor, together with Burton Thatcher, baritone, and John B. Miller, tenor, of Chicago. The festival was brought to a close Thursday evening by the performance of "Faust" in which the afternoon soloists, augmented by Mrs. Harry Wimegarden, contralto, took part.

C. A. S.

**Fiddlers of Four States in Contest at
Huntington, W. Va.**

HUNTINGTON, W. VA., June 5.—The successful competitors at the Interstate Fiddler's Convention, held here in the New Hippodrome on June 2 and 3, were George Mershon, James Edward Bailey, Robert Glenn, Brison Shepherd, J. C. Claypool, Ben France, Lou Thompson, J. W. Thompson, T. O. Burchett, J. W. Day and Bernard Fields. The convention was pronounced one of the most enjoyable ever held. J. C. Claypool of Lincoln County carried off the gold medal awarded to the champion of the four states.

Pupils of Harold Davies at the New Haven School of Music gave a piano recital there on June 3. They were assisted by pupils from the violin department.

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Miss van Barentzen plays with great temperament.—*Magyarorszag, Budapest.*

Mlle. Aline van Barentzen made a very successful first appearance in London at Aeolian Hall on Monday afternoon. Not only has she a technique large enough to reckon easily with modern demands, but her playing in Liszt's transcription of Bach's organ Fantasia and Fugue in G Minor, and Beethoven's "Eroica" and Brahms's Paganini variations had a virility and largeness of style very remarkable for her years, while her interpretation of Schumann's "Papillons" had notable fancy and delicacy. A thoughtful, earnest pianist, with a clear, confident technique and a delightful touch.—*London Times.*

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BRITISH MUSIC BEFORE WAR AND NOW

Though More Is Being Written, Little Difference Is Discernible in Output of Works with a Genuinely Nationalistic Flavor—The Promenade Concerts and the Opera—A Stage Director from Japan for "Butterfly" and from India for "Lakmé"—The Right Hon. A. J. Balfour as a Musician and Patron of Music—The Case of the Young Composer Seeking a Hearing Argued by Thomas Beecham and Joseph Holbrooke

London, England, May 31, 1915.

SOME years ago I had sent to me in my capacity as editor of *The Artist*, a selection of photographs of pictures by American artists. An exhibition of American art was being held, I believe, in the Royal Albert Hall. What struck me most about the pictures, I remember, was their un-American character. With the exception of three or four, by one painter, they were typically French; but the painter of the individual three or four took my young affection by storm. I had never before seen in reality or on canvas flocks of turkey-buzzards. There were hundreds of these birds browsing in a shimmering sunlit prairie with a sunburnt maiden with a hazel-wand in her not at all lily-like hand, and great heads of maize fringing one edge of the picture. A similar motive had inspired every picture by this painter and they attained to the rare distinction of being American all the time—not merely pictures painted by an American, and as the point of an illustration is the application of it, I am coming to that.

The point is, that, in spite of all that has been done and is being done, it remains that there is about as much British music now as there was before the war. The only conspicuous difference is that more music by British composers is being written and performed than usual. But this does not, I need hardly add, mean British music.

We are hoping, however, that the amount of encouragement now being given by the Countess Hemmingsley, Mr. De Lara, Thomas Beecham and others, will induce the composers to write not only more music, but to write some British national music.

The first of the series of twenty-four Promenade Concerts at Royal Albert Hall was given on May 29, under the conductorship of Thomas Beecham and Landon Ronald. The vast auditorium was pleasantly filled, and the program of the series promises well.

Mr. Beecham tells us that one of the principal reasons for the organization of this enterprise is that "our joint desire for some time past was to give a series of concerts in which there should be an entire absence of all music of Teutonic origin. This step is due as much to artistic as to political considerations, for it is felt to be an eminently fitting occasion for driving home the fact that a concert season devoted only to the music of the non-German-speaking nationalities can be of the highest artistic attraction."

From the prospectus of the twenty-four concerts I find that no less than twenty British modern composers are represented and that the rest of the works are by no modern French and Russian composers such as Tchaikowsky, Balakireff, Moussorgsky, Rimsky-Korsakov, Rachmaninoff, Ravel, Delibes, Massenet, Vincent D'Indy, etc.

The Opera Season

In mild competition with this series of concerts we have the season of French and Russian opera which opened on the same night at the London Opera House, and we hope that this season will be more fortunate than the initial efforts of Mr. Hammerstein. The house is there, and as suitable as ever for operas of the less massive type. The opening performance of Tchaikowsky's "Pique Dame" was mainly remarkable for the waits. If I had not firmly made up my mind to come away, I should probably be there until now. The list of works to be given is interesting, since nearly all are first performances which should assure success to the enterprise. The repertoire includes "Lakmé," Rachmaninoff's "Aleko," Felix Fourdrain's "La Légende du Pont d'Argentan," César Cui's "Mam'selle Fifi" and Rimsky-Korsakov's "Mozart et Salieri."

As far as we see at present all is not quite as smooth as in the case of Mr. Beecham's season last year, so that what it is hoped to do and what will ultimately be done is left a good deal to chance.

It is rather characteristic of the house that the bust of Wagner was veiled for the opening night. This may not be a compliment to Wagner, but it certainly puts him in the feminine fashion.

It has been authoritatively contradicted to me "for publication" that Lord Howard de Walden has anything to do with the season of Opera at the London Opera House. More's the pity. Certainly if he had been we should not have had such a fiasco for an opening night.

The explanation offered for the interminable waits was ludicrous, for the scenery was in no way elaborate. I am informed by "one who knows" that the scene-dock is one of the worst in London, and that if you want to build up one act while the other is in progress you must "go outside."

Singer and Manager, Too

What occurs to me to be an equally likely explanation is the fact that Mr. Rosing is both manager and leading tenor. It can't be done, and has never answered yet. Mario was once asked why he would never accept an invitation to dinner. "Why," he replied, with his

usual courtesy, "either my dinner spoils my song or my song spoils my dinner."

As manager, Mr. Rosing is ambitious, however, and quite willing to talk. He said:

"We are preparing twelve operas. I tell you it has been a hard job with only six weeks to rehearse in beforehand, and we had tremendous difficulty in getting together our artists and chorus and scenery. Really I want more time and (with a laugh) more money! English labor! My heavens! what it costs! I'm paying £200 a week just for labor."

"All my scenery is new, and specially designed for me by Mr. Sevier. For 'Lakmé' Prof. Inayat Khan is taking charge of the costumes, etc., so as to get an absolutely right Indian setting. And Yoshio Markino is doing the whole of 'Madama Butterfly' for me and the result will, I think, be a real triumph."

"Of course I have some new ideas. I follow the new school of art opera of Petrograd and Moscow, and one of our pet notions is to do away with the old conventional opera, where everything was merely a background for a few singers. We work to create life on the stage; every detail must be perfect; scenery, acting, characters; everything is to give the illusion of life. Every artist must act well, and represent physically the character he plays."

"The chorus are made up and dressed as carefully as the principals—indeed they are all artists and part of the play. Our scenery is different too. We have no backcloth, but a panorama cloth, with different lights on it. There are no footlights, the lighting is from above, to give the effect of sunlight and atmosphere. We won't have garden scenes with the floor-boards showing, and, in short, you will see a great many details of working out that I think London will appreciate."

"I wanted to produce many Russian operas, but there was a serious difficulty. Nearly all the music is published in Leipzig!"

Mr. Rosing declares he has proved that anyone can learn to sing in Russian. The choruses in "Pique Dame" are sung in Russian, and an Englishman, Mr. Kimball, sings an important part, "and with hardly a trace of accent," said Mr. Rosing proudly. "He is the first Englishman to sing an important work in Russian."

I notice from the valuable analysis of the concerts given in New York during 1914-15, which you print, that there were fewer chamber music concerts than in the previous season. It is rather curious that the exact contrary has been the case over here and that we have had not only more chamber music concerts, but have added quite a number of new combinations to the previous list. The appreciation of chamber music is always indicative of awakened appreciation for pure music, and wherever there is such an awakening perceptible, it is bound to be fruitful of good results.

Balfour as Musician

Curiously enough, with the return of our ex-Premier, the Right Hon. A. J. Balfour, to active political life in the new coalition ministry, this cultured essayist

is showing renewed interest in music, and his acceptance of the presidency of the famous Hallé Society is an honor alike to Manchester and to its world-renowned musical society. Mr. Balfour represented the city in Parliament for more than twenty years, and everyone will rejoice that the connection is renewed in so graceful a manner, not, it may be hoped, to be broken again.

Nor is his presidency likely to be a merely formal one. Mr. Balfour is a musical amateur of real distinction and a pianist of ability. In every phase of the revival of music in London, from the movement of the early eighties to the recent changes which have so fortunately prepared English musical life for the crisis brought about by the war, he has been prominent. He has also written shrewdly and soundly on the philosophy of music, and its relation to other arts and to life, and one of the sanest essays on Handel in our language is to be found in his "Essays and Addresses." His presence and counsel will therefore help to give real stimulus and a heightened aim to the society's development and policy. They will also help to connect music more strongly and fruitfully with affairs, both in its local and in its national development, and it is this connection which needs above all to be fostered if we are ever, in the musical field, to rival or surpass the countries with which we must measure ourselves. The appointment in fact gives a national significance which has hitherto been too much lacking to the society's activities, and it is to be hoped it may presage a national policy, first in the wider extension of the Society's activities, which might well include London, and secondly, in the encouragement given to English musical culture, alike in its independence and in its sympathy and breadth.

Mr. Balfour has also just now presided at a lecture given by Thomas Beecham at the new and extremely handsome Bedford College for Women, Regent's Park. Mr. Beecham's subject was "The Burning Question in Music—Fine Art or Public Nuisance?" and, from what I know of the most active conductor we have at present in our midst, the fun was fast and furious. The controversy about British music and British composers so vehemently thwacked into existence by Joseph Holbrooke in the English reviews and elsewhere has been amiably completed by Mr. Beecham in a vein of velvet courtesy.

Personally I find myself at times agreeing entirely with Mr. Beecham when he vigorously asserts that British music, far from being neglected, has been put before the public in large quantities and that, if the public has not taken to it more, composers should look to themselves for the reason. On the other hand, Mr. Holbrooke's witty and amusing description of young composers having one work performed at the Promenades with a fair measure of success, and then being told to send another work up next year, has an element of truth, even in a general-

[Continued on next page]



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BRITISH MUSIC BEFORE WAR AND NOW

(Continued from page 26)

ised application. Then one has to confess that, after all, British music has a considerable amount of success.

The Young Composers

The work with the greatest drawing power, bar the "Messiah" and "Elijah," is not his parentage, but his artistic *fons et origo*, his milieu, that determines the nationality of a composer. Then the choral works of Granville Bantock and Elgar can hardly be said to have suffered neglect in favor of foreign choral works. It is the universal fate of young composers in every country to be cold-shouldered in favor of well-known names, and it is not a whit better in Germany in this respect than in England. From my experience in Munich and Vienna, I am convinced that the one performance, then "send-us-another-along-next-season" treatment is as accurate a description of the fate of the young German composer as of the English. It always will be, and it always must be hard for new work to gain favor. But never at any time in the history of music was there such a readiness to hail any young man, who, living on lentils for six months, has produced a tone-poem, as a genius; and I think this attitude of mind is more dangerous to the genuine composer than the most rigid conservatism. Everybody must admit that even a stoic resistance or prejudice which breaks down under an intense and growing pleasure is a more healthy state than a frivolous surrender to any and every trumpet-blowing.

What is the use of our blinking our eyes in a frenzy of so-called patriotism to the truism that there is in Germany an immeasurably greater following for music than there is here. For every one man who will pay to hear any music in England, old or new, there are hundreds who will pay to hear it in Germany. What Mr. Holbrooke and other young English composers are suffering from is an uneducated and indifferent public—a public that is indifferent to Beethoven and not merely a public that is indifferent to Mr. Holbrooke. It is the greatest mis-

take for Mr. Holbrooke to imagine that the playing of Beethoven in England, if it continued from morning until night, could ever deprive him of a penny. On the contrary, the more people there are to listen to Beethoven and to Brahms and to Wagner, the more there are to listen to Joseph Holbrooke, the more there are to be curious about Joseph Holbrooke, to hear for themselves how Joseph Holbrooke's music compares with Beethoven's and Brahms's and Wagner's.

A Letter from Grainger

It may seem as if I send coals to Scranton, but a letter which has just reached me from Percy Grainger is so full of enthusiasm and gratitude for your reception of him that I thought you might care to have an extract:

"Since my recitals here in New York, Boston and other towns, I have been engaged for four New York Philharmonic concerts, four New York Symphony concerts, four Philadelphia Symphony concerts, three Minneapolis concerts, and many other splendid engagements extending well over the States for next Autumn and Winter, which will keep me very busy. I am also engaged to play the Grieg Concerto and pieces of my own composition at the coming big Springfield Festival, May 21. The orchestra for this occasion will be the Boston Festival Orchestra. I am also happy to tell you that my compositions are being performed by the leading orchestras, choral societies, pianists and singers throughout America. Walter Damrosch, the fine conductor of the New York Symphony Orchestra, has given between thirty and forty performances of my orchestral works since last September in New York, Washington, Baltimore and other principal towns."

The success of this brilliant young British musician is very gratifying and the verdict of the American press seems to have acclaimed him both as pianist and composer. Together with other young musicians of the same school we have hopes that from them may spring a nationalistic school as strong and vigorous as the Russian nationalistic school which started with Glinka.

To pass to another event, a very representative congregation attended the service in memory of Charles Frohman held at the Royal Church of St. Martin-in-the-Fields. It was quite obvious from the spontaneous expressions of sorrow and regret that the late manager was held in very high esteem in this country. He whom Mr. Punch used to describe as

"Mr. To-and-Fro-Man" will be much missed in the lighter operatic and theatrical world.

WALLACE L. CROWDY.

Many Artists on List of "Musicians' Publicity Bureau"

Charles Prescott Poore, who opened the "Musicians' Publicity Bureau" in New York this Spring, has announced his artists for the coming season. On his list are: Frida Benneche, coloratura soprano; Enrichetta Onelli, soprano; Valerie Deucher, soprano, in costume recitals; Frances Woolwine, mezzo-soprano; Martin Richardson, tenor; Francis Stetson Humphrey, baritone; the Apollo Quartet of Philadelphia (Emily Stokes Hagar, soprano; Marie Stone Langston, contralto; Henry Gurney, tenor; David Griffin, baritone; W. S. Thunder, accompanist); Maude Doo-

little, Ann Gulick, Arousiag Costikyan, pianists; Dora Becker Shaffer, concert violinist; Gladys North and Helen Rapallo, in violin sonata recitals; the Edith Rubel Trio (Edith Rubel, violinist; Vera Poppe, cellist; Brenda Putnam, pianist); Paul Henneberg, flautist; Mildred Dilling, harpist; Berenice Nettleton, reader, and Marion Fowler, pianist, in opera recitals; Paul Swan, classic dancer.

Mr. Poore is specializing in supplying artists for recitals in schools and colleges, as well as far regular musical organizations.

Philadelphia Newspaper Establishes Musical Registration Bureau

PHILADELPHIA, June 10.—The *Press* of this city has instituted a Musical Registration Bureau for the benefit of local musicians and musical organizations. The bureau is designed to assist musicians and those who desire to secure their services. No fee is required to register, the *Press's* motive being to aid its musical readers.

SEDALIA CLUB DOES PIONEER WORK FOR MUSIC OF MISSOURI

Earnest Women Have Done Much for Musical Uplift in City in Prairie

SEDALIA, Mo., May 28.—The work of the Ladies' Musical Club of Sedalia shows what a few earnest women have accomplished out on the prairie of the great State of Missouri. Twenty-one years ago the club was organized by its present president, Mrs. William D. Steele. There were thirty women members. It was for music study and chorus work, and in all these years it has worked along, getting better results, creating a love for the good and beautiful and developing the talent in its midst. Students have become professionals and many of the best musical supervisors in the West have come from this little club.

The president, Mrs. Steele, was the first teacher of music in the public schools, was twice president of the Missouri State Music Teachers' Association, director of chorus work and is the life of the club. The club has taken prizes at the Kansas City May Festival, and has been honored by having a chorus written for it by Carl Busch. When it was organized the town would not pay for good concerts, so the club gave them complimentary. From the popular song musical taste has gradually changed until a Sedalia audience listened to and enjoyed Debussy's "Blessed Damosel" at a recent Lenten concert by the club. The great compositions given by the club are carefully analyzed and studied and explained when performed so that the public may listen understandingly.

Brought Noted Artists

The club has brought to Sedalia the Thomas and Damrosch orchestras, Busoni, Schumann-Heink, David and Clara Mannes, Kitty Cheatham, Nina Dimitrieff, Horatio Connell, Christine Miller, Arthur Middleton, John Barnes Wells, Frederic Martin, Arthur Shattuck,



Mrs. William D. Steele, President of Ladies' Musical Club, Sedalia, Mo.

and it closed its season this year with the Minneapolis Symphony Orchestra. The club lost money—lots of times—but it is not daunted by that. There is a \$2,500 fund for a club house in which the members want to have a good auditorium for large audiences, and a stage with seating capacity for a large chorus as well as orchestra. The club has improved the music at our State Fair. We have had many of the great bands there.

In the coming season the club will support E. J. Adamson, a local manager, who is bringing to Sedalia Mmes. Maud Powell and Johanna Gadschi. The club now has a membership of 120 women, and feels that it has done a good work—in fact, a missionary work.

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Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

A. M. Parker Defends His Voice Standards

To the Editor of MUSICAL AMERICA:

Perhaps the best way for me to defend my voice standards will be to criticize Mr. Shea's "cardinal principles," which I quote:

"(a) Full use of vocal resonance is not secured when the muscles which draw up the uvula—to shut off the nasal cavity—are relaxed.

"(a') Vocal resonance does not depend upon any direct vibration of the air in the nose.

"(b) Vocal resonance can be developed. "(b') A wide action of the muscles depressing and elevating the tongue is necessary for the production of the different vowels in all their purity and individual color, free motion of the articulators being as desirable as the free motion of the vocal muscles and cartilages.

"(c) With the full use of resonance, breathing is, nevertheless, vitally important. "(d) A soft tone (falsetto, or 'abandoned') can be heard without the vocal muscles being fully contracted for that pitch.

"(d') Development of the vocal muscles and of the sense of adjustment for resonance can only with great difficulty be obtained by the use of soft, short tones.

"(e) If the teacher, in his own voice has not solved the problem of correct voice production, he will be handicapped, to say the least, in trying to obtain from students proper breath control, correct voice quality, voice color, and articulation and sonority in intimate union. He will lack that important asset in teaching, personal experience, and his pupils will be deprived of the precious aid of (modified) imitation."

Before I begin I must protest against Mr. Shea's substitution of "uvula" for soft palate. The uvula is only an appendage of the soft palate and may be entirely removed by operation or disease without affecting the action or function of the soft palate. The uvula when contracted does not close the upper cavities. It has no function in voice production and does not belong to this discussion. In none of my letters have I mentioned the uvula and Mr. Shea is unwarranted in quoting me as using it.

(a) This brings up the question of whether the cavities above the soft palate are of value in voice reinforcement. It is the very question which started the voice investigation at Columbia University. It was realized in the beginning of this work that the upper pharynx (above the soft palate) and the nasal cavities contained approximately as much space as that in the mouth and lower pharynx. If these upper cavities then could be proved of value as resonance chambers they should certainly be used by the singer. When the soft palate is relaxed the voice is free to pass into the upper cavities, but, with soft palate interference, this path is effectually closed. To discover the difference between tones produced with and without soft palate interference, a voice analyzer was constructed. This apparatus separates a voice tone into its several simple tones, giving the number of these tones present, and their relative intensities. The same vowel was then sung without soft palate interference and then with soft palate interference by the same singer. A marked difference in the composition of the two tones was noted. The tone without soft palate interference had a much stronger fundamental tone, the essential in the best quality, as well as a greater number of partial tones to further enrich the quality, than the tone with soft palate interference. The great importance of nasal resonance was conclusively proved to the investigators by many experiments and also in the present development of voices. It should be remembered that these analyses were

made by an apparatus which has no personal equation.

I agree with Mr. Shea that the soft palate rises during voice production in the case of most singers. But whenever this occurs a reduction in volume and deterioration of quality must result.

I want to explain just how the commonly termed "nasal" quality is produced. To produce this tone quality the voice may or may not have passed through the nose. The cause of this quality lies in the interference of the false cords with the free vibration of the true cords which originate the voice. Tones are being produced, the major part of which pass through the nose, without a trace of this so-called "nasal" quality. This can be demonstrated to Mr. Shea or to any one else who is interested.

(a') I agree with Mr. Shea that this is true when the soft palate is raised. But to articulate an "m" or an "n," when the soft palate must drop, necessitates the vibration of the air in the nose or these two consonants could not be produced.

(b, b') Vocal resonance cannot be developed for the reason that its full use depends upon the relaxation of those very muscles which Mr. Shea would contract, namely those which "elevate the uvula (soft palate), sink the tongue and widen the throat at the pillars." Although the size of the mouth cavity is increased by this means, the equally large space above the soft palate is entirely cut off, thus materially decreasing the natural resonance space. Furthermore, the contraction of these above-mentioned muscles would be sure to draw into play the three principal forms of interference—soft palate (interference with resonance), tongue (interference with the action of the pitch mechanism), and false cord (interference with the free vibration of the vocal cords). These muscles which Mr. Shea would have us develop are already very powerful. They do not need development, but simply training to give without interference with the tone production the desired shape to the mouth cavity.

(c) I said that breathing was unimportant in its relation to resonance, not unnecessary. The steering mechanism is relatively unimportant to the motor in the operation of an automobile but not, however, unnecessary.

(d) According to this, the violinist or the pianist would require some means for changing the conditions of their strings for soft and loud tones of the same pitch. The pitch of a string depends absolutely upon its length, weight and tension, which remain the same throughout the widest range of volume. A certain definite contraction of the vocal muscles is required for every pitch. Unless the vocal muscles have the full contraction required for a certain pitch, that pitch will not be heard. When uninterfered with the pitch mechanism of the voice provides the same length, weight and tension of the vocal cords for soft and loud tones of the same pitch. The vocal muscles which hold the cords in position simply do more work in the production of a loud tone in holding the cords against the extra breath pressure, than they perform in the case of a soft tone of the same pitch.

(d') Mr. Shea has a rather exasperating habit of misquoting me to suit his purpose. No mention was made of any "short soft movements of the muscles." I stated that "the principles of muscular development require alternate contraction and relaxation without strain for any muscle to be developed." This is a very axiom of physiology. The contraction of the muscle forces the blood—carrying the carbon dioxide and other waste products—out of the muscular tissues, and the relaxation of the muscle allows the fresh blood with its nourishing elements to enter. This con-

traction and relaxation without strain applied to the development of the vocal muscles consists in the production of short soft tones without interference. When difficulty is experienced in producing these tones there is interference with the action of the mechanism. Any other attitude toward muscular development is entirely contrary to both the theory and practice of the present day.

(e) In defense of "voice placing," Mr. Shea states "The sonorous (buccal) voice gives a distinctly localized sense of tone focus around the mouth hole." To appreciate this we must understand what is meant by "buccal (mouth) voice" and how to "focus voice tones around the mouth hole." The voice is tone and for any tone production a vibrator, a pitch mechanism, and a resonance mechanism are needed. If the mouth could produce voice we should find a vibrator, a pitch mechanism, and a resonance mechanism in the mouth.

In regard to "tone focus around the mouth hole," it must be remembered that the air wave of bass C (128 vibrations per second) is approximately eight and one-half feet in length and that of high C (1024 vibrations per second) is about one foot. How could these tones be "focused around the mouth hole," when the distance from the vocal cords to the lips is only about six inches.

Mr. Shea's reference to a "New York theorist advocate of the lowered soft palate" was uncalled for. In the first place he did not converse with the "male and female demonstrators" referred to. The gentleman in question is not and never has been a student of this theory. The lady has very little of this "nasal" quality and what there is of it is rapidly disappearing through exercises for the removal of false cord interference.

At the last meeting of the National Association of Teachers of Singing Mr. Shea demonstrated tones of good quality according to his conception. Soft palate, false cord and tongue interference were very marked. These forms of interference reduce the volume, limit the range and deteriorate the quality of the voice. I infer from (e) that Mr. Shea advocates that pupils imitate the tones of the teacher. Are we to understand that he would have his pupils imitate these various forms of interference heard in this demonstration. In any event, imitation is contrary to the nature of the voice mechanism. Imitation involves voluntary action while the voice mechanism is controlled by involuntary muscles.

Mr. Shea is all wrong about the action of the soft palate and uvula in swallowing. Any standard anatomy or physiology text book will acquaint him with what actually occurs.

Mr. Shea's whole letter contains mere assertion. It represents simply personal opinion unsupported by impersonal facts. This is the common practice of those who write upon the voice. It is the fundamental reason for the lack of agreement among voice teachers. There are certain facts upon which all voice production is based and any discussion of the voice must conform to these facts. If Mr. Shea will state one reason supported by fact, either of his own, or of Mr. Ellis's, or of any other for the high position of the soft palate during voice production his contention will be worthy of consideration. Also if he can give a reason for the development of the vocal muscles by loud and sustained tones. No attention can be paid to mere assertion.

Mr. Shea has recently arrived in this country after many years' residence in Paris. During that time he has doubtless become familiar with the most recent developments in Europe in the teaching of voice production. The directions given by him if put into practice would lead inevitably to interference with the mechanism. Why then should our students go abroad to study voice

production if interference is what they may expect to learn. This is one of the clearest illustrations of John C. Freund's contention that our students should not go abroad to study voice.

Yours very truly,
A. M. PARKER.

Washington, D. C., June 10, 1915.

Is the Norfolk Festival Exclusive?

To the Editor of MUSICAL AMERICA:

I agree with Mephisto absolutely when he says that music ought to be for the masses. But I think he labors under a misapprehension as to the Norfolk Festival being "exclusive." Exclusive it is, in the same sense that the recent performance of "Siegfried" at Cambridge was exclusive—there were a million or two inhabitants of Boston that were excluded. To begin with there are seven hundred members of the five choral societies and if Mephisto imagines that these seven hundred are drawn from the "exclusive social sets" of those five Connecticut towns he should see them—evening dress, for example, is the exception rather than the rule. Then 95 per cent. of the invitations are in the hands of these seven hundred members of the chorus, and are given to their friends. It is certainly a wise generosity on the part of Mr. and Mrs. Stoeckel to assume the entire financial responsibility of the festivals, and in the opinion of one who has witnessed three of these events it is just precisely in the spread of the love of music among the masses that Mr. and Mrs. Stoeckel are engaged.

W. H. HUMISTON.

June 12.

[Manifestly Mr. Humiston is using the word "exclusive" in a sense quite different from that employed by "Mephisto" in his Musings. The "Siegfried" performance in Boston cannot be termed "exclusive" for the simple reason that any one could purchase a ticket. In the case of the Norfolk festival, unless one be invited by some member of the chorus or by those who conduct the undertaking, admission is impossible.—Ed. MUSICAL AMERICA.]

Next Year's Shakespeare Tercentenary of Interest to Musicians

To the Editor of MUSICAL AMERICA:

You may be interested in bringing before your readers facts in regard to the movement for the celebration next year of the Shakespeare Tercentenary, especially in so far as it involves musical activities. An endeavor is being made to get the symphony orchestras, opera companies and choral societies throughout the country to give festival concerts in April next. The response so far has been quite encouraging. The League has had the assistance of O. G. Sonneck, head of the Music Division of the Library of Congress, who has supplied a list of the orchestral compositions inspired by Shakespeare, and will supply lists of the operas and choral works. He has also furnished a list of books in the Library of Congress relating to Shakespeare and Music. We are furnishing copies of his list to our Drama League Centers for the use of conductors of the symphony orchestras, so that they may be spared time and labor in looking up available music.

There will be other developments in the field of music. We hope we may succeed in instituting prize competitions for musical works on Shakespearean themes.

We are also hoping that teachers of music, no less than teachers of literature and dance (especially folk-dances) will prepare themselves during the Summer for the task of putting on festivals and pageants of all kinds next year.

Yours very truly,

PERCIVAL CHUBB,
(President Drama League of America,
and Chairman of Its Shakespeare Celebration Committee.)
St. Louis, Mo., June 2, 1915.

The St. Louis Symphony Orchestra and the Local Press

To the Editor of MUSICAL AMERICA:

I have read, with much interest, the editorial in your issue of May 29, and in order that full credit may be given to the local press, I beg to inform you that in addition to the full page devoted to the needs of the St. Louis Symphony Orchestra, published by the St. Louis Post Dispatch on May 12, similar space was devoted to this purpose by the Republic, Globe-Democrat, Times, Star and Westliche Post.

The local press has always been a most valuable ally of those directing the affairs of the Symphony Orchestra, their contributions consisting not only of space but

[Continued on next page]



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MUSICAL AMERICA'S OPEN FORUM

[Continued from page 28]

of generous contributions to our Guarantee Fund.

We believe the St. Louis Orchestra, under the able direction of Max Zach, has achieved remarkable results, particularly during the last five years, with the smallest annual deficits of any orchestra of similar standing. It has been maintained at an annual cost of \$82,000, giving fifty regular concerts in St. Louis and a goodly number of extra concerts and tours each year, at an annual loss of only \$30,000.

In order that the orchestra may be strengthened by the addition of ten musicians, bringing the total personnel up to eighty musicians, and to provide for a longer season, we are raising a guarantee of \$50,000 for next year. At the present time, more than half this amount has been subscribed, and our seat sale for next year is far in excess of the total at this date last year—to my mind a truly remarkable showing in these troublous times.

It will doubtless be of interest to MUSICAL AMERICA—the champion of the American musician—to learn that fifty-seven per cent of our musicians are

native St. Louisians, and nineteen per cent were born elsewhere in America. I doubt if any of the other leading orchestras can make such a satisfactory showing for the American musician.

With best wishes for the continued success of your excellent journal, I am,
Yours very truly,

A. J. GAINES,
Manager, St. Louis Symphony Orchestra.
St. Louis, June 5, 1915.

Composer's Competition

To the Editor of MUSICAL AMERICA:

Will you kindly inform me of any competitions for original compositions which are being conducted at present?

Yours very truly,

JAMES BALSAM.

[George Hamlin recently offered \$200 for a tenor aria, text in English, not a translation, with orchestra. This competition is open to American citizens, and details concerning it were published in MUSICAL AMERICA, issue January 9. Information concerning the competition instituted lately by the Chicago Madrigal Club may be had by communicating with

D. A. Clippinger, No. 414 Kimball Building, Chicago. In the issue of May 29 of MUSICAL AMERICA will be found details relating to a competition soon to be held by the Newark Music Festival Association.]

Doing a Splendid Work

To the Editor of MUSICAL AMERICA:

Am enclosing money for renewal to your paper. I value it in my office as I do the Bible in my home. I enjoy it because it treats all matters on absolutely equal terms in all the spirit of fairness and I respect it because it dares raise its voice in support of the American artist.

Congratulations to you and MUSICAL AMERICA. You are doing a splendid work which should receive the hearty endorsement and practical support of the music lovers of America.

With all kind wishes.

Yours sincerely,

A. A. VAN DE MARK,
Manager, Russian Symphony Orchestra.

Lockport, N. Y., June 10, 1915.

HOLMQUIST IS TO TOUR FAR WEST THIS SUMMER

Numerous California Appearances on Chicago Basso's List—An American Singer Born in Sweden

CHICAGO, June 14.—Many musicians in this country are under the impression that Gustaf Holmquist, the basso, belongs to the foreign musical contingent. He was very decided the other day in telling the writer that this was not the case, as he has been in America since he was twelve years old. Most of this time he has made his home in Chicago, though for a short time he lived in Minneapolis. His studies were begun in this country, his instructor for a short time having been William Lynes Hubbard, a former Chicago vocal teacher and critic. He finished his training, however, with Jean de Reszke and Oscar Seagle.

Since he began his professional career, Mr. Holmquist has been a very active concert singer. He has toured Sweden twice, giving recitals and concerts in association with Paul Hultman, the Worcester (Mass.) pianist. He has been seven times soloist with the Apollo Musical Club of Chicago and has sung with most of the other prominent societies of

the Middle West. A few years ago he was soloist with the New York Symphony Orchestra, under Walter Dam-



Gustaf Holmquist, the Distinguished Basso, of Chicago

rosch's direction, on its regular concert tour. He was for a number of years the basso at the First Congregational Church at Evanston, and has often been soloist at various synagogues during the Jewish festivals.

The early Summer will be spent by Mr. Holmquist in a trip to the Pacific Coast, where he will be one of the principal soloists at the Festival of the Western Division of the United Swedish Singers, of which Axel Pihlstrom will be the conductor. After a series of concerts with this organization he will join the Chicago Sunday Evening Club, which

will make a tour of fifteen cities in California, Texas, Arizona, Kansas, Oklahoma, Nebraska, Missouri and Illinois, in all of which places he will be one of the soloists. This will take him through part of the Summer, the remainder of which he will spend in study and recreation.

While Mr. Holmquist is truly an American singer, he nevertheless cultivates the musical productions of his native country, and has in his repertoire songs by Petersen-Berger, Sjögren, Soderman, Järnefeldt and others.

At the recent convention of the Illinois Music Teachers' Association in Centralia, Mr. Holmquist gave a recital which aroused much favorable comment. Besides singing several airs from oratorios, he presented a group of Swedish songs heard for the first time in America, uncovering a treasure of song litera-

ture of decided value. Mr. Holmquist's voice, which ranges from low D to high F sharp, was particularly suited for the exposition of these songs (by Petersen-Berger, Korling, Soderman, and Backer-Grondahl), and its resonance, sonority and volume earned him much praise.
M. R.

Director of Mozart Chorus Weds

Ellie Marion Ebeling, daughter of Mrs. Elizabeth Ebeling, of No. 128 East Eighty-third street, New York, was married on June 10 in St. Peter's Lutheran Church to Charles A. Schmalzl. More than one hundred members of the Mozart Chorus, of which the bride was director, and of the Mozart Male Chorus, sang the wedding march when the bride entered the church with her brother, Adolph J. Ebeling. In the Autumn, Mr. and Mrs. Schmalzl will live at No. 640 Riverside Drive.

Ovation to Director of Kokomo Festival

KOKOMO, IND., June 3.—This city's recent music festival was of such caliber as to gladden the heart of every music lover. A great deal of the credit should be given to the public school children whose work was surprisingly good. Four concerts were given and after the final one Director Eckert was given the Chautauqua salute by the audience. By request of Mr. Eckert his assistants were included in the salute. The public school orchestra and the various soloists performed remarkably well. The concerts were held in Grace Church.

If the jew's harp (which, by the way, has nothing to do with the Hebrews) is revived for the solace of those in the trenches in this war, it ought really to attain its popularity among the Germans. For, says the London *Daily Chronicle*, there is an historical example of the instrument bringing luck to a German soldier. One of Frederick the Great's farriers so charmed the King with his performances on two jew's harps that he gave him his discharge and a large money present, and enabled him to amass a fortune playing at concerts. And the greatest performer on it was a German, Charles Eulenstein, whose exhibitions in London in 1828 were very popular—but also, unfortunately, fatal to his teeth.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

MARY HELEN BROWN'S "Liebes-schmerzen" heads the new John Church song issues.* It is difficult to speak about this song in other than superlatives. For it is a conception that stands at the top of what this very talented American woman has done. In spirit it is not unlike Tchaikowsky's "Er liebte mich so sehr," which it resembles in its melancholy note and its fine pensive strains. The voice part is a pure and unadorned melody, the kind of melody that every composer would like to be able to write.

In the matter of a finely managed piano accompaniment, Miss Brown has also surpassed her previous efforts. There are elements in it that seem to suggest a 'cello obbligato, though, without it, it is quite complete. It is issued both for high and low voices.

George Chadwick Stock's "Route Marchin'," which David Bispham has been singing this season with so much success, has been published by this house. It is a good song in the "Danny Deever" manner, with great possibilities for a good baritone who can get into the spirit of the Kipling verses.

A new organ piece is Roland Diggle's very plaintive melody, "Willows," one of the most charming pieces he has yet given us. Its simplicity is notable and it is executed in a very praiseworthy manner. A new Sousa march is "The Pathfinder of Panama," which is issued in an edition for piano solo. Mr. Sousa can still write a rousing march, and this is one of them.

THE Ditson issues† contain a new song by Fay Foster, the gifted New York composer, called "The King," to an Horatio Winslow poem. Miss Foster's output has often been praised in this journal. She has here added to her list a song of real importance, which is finely made as well as individually conceived. Miss Foster has reproduced the sardonic note of the poem in her music in an altogether admirable way, and there is an economy of means employed which makes the results doubly laudable. There is a freedom, too, to command additional praise. The doubling of the open octaves on the words, "The king sits warm in Winter's cold," is managed with great skill and deftness. It was undoubtedly conceived as a bass-baritone song, though it is issued also for medium or baritone voice. For recital singers like Reinald Werrenrath, Charles Norman Granville, Royal Dadmun and Will-

*"LIEBESSCHMERZEN." Song for a Solo Voice with Piano Accompaniment. By Mary Helen Brown. Price 60 cents. "ROUTE MARCHIN'." Song for a Medium Voice with Piano Accompaniment. By George Chadwick Stock. Price, 75 cents. "WILLOWS." For the Organ. By Roland Diggle. Price, 60 cents. "THE PATHFINDER OF PANAMA." March for the Piano. By John Philip Sousa. Price, 50 cents. Published by the John Church Company, Cincinnati, New York and London.

†"THE KING." Song for a Solo Voice with Piano Accompaniment. By Fay Foster. "A MORNING IN SPRING." Song for a Solo Voice with Piano Accompaniment. By H. Alexander Matthews. Price, 60 cents each. "PHIDYLE." Song by Henri Duparc. Price, 75 cents. "WHETHER DAY DAWNS," "IF YOU BUT KNEW." Two Songs by Peter Nyitch Tchaikowsky. Price, 60 and 50 cents each respectively. Published by the Oliver Ditson Company, Boston, Mass.

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iam Simmons it will be a most welcome number.

A conventional, melodious song is H. Alexander Matthews's "A Morning of Spring." Mr. Matthews must have written this some years ago, for it is in an idiom which certainly antedates the splendid things he has done in the fields of organ and choral music in the last few years. It is published in two keys, for high and medium voice.

In the new editions of foreign songs appears Henri Duparc's "Phidyle." It is distinctly to the credit of the editors of the house of Ditson that this masterpiece has been placed in its catalogue. The name of Duparc is none too well known in America, and this wonderful song ought to go far to make it respected by music-lovers and singers alike. "Phidyle" is an emotional song, which has scarcely been rivaled and surely not surpassed by any of the younger French composers of what we are accustomed to term the modern school. Duparc is not reckoned a modern, yet his music lives to-day, vital, real and original, as does little else that was composed in the early eighties. Tchaikowsky's "Whether Day Dawns" and "If You But Knew" are also issued in editions with English translations, the first done by Charles Fonteyn Manney, the second by Samuel Richards Gaines.

FRANK HUNTER POTTER is the collector and editor of fifty-two early English songs, dated between 1250 and 1700, which appear in a volume called "Reliquary of English Song," issued by G. Schirmer, New York.‡ Collections of this kind have distinct value, and this is a very good one, in that the selection of material has been made with great care and there has been no padding.

The old "Summer is a-coming in" opens the album, followed by such things as "Pastime with Good Company" and "The Hunt Is Up," from the period of Henry VIII; several Thomas Morley pieces, among them his wholly charming "Now Is the Month of Maying"; some Elizabethan songs and several by John Dowland, Henry Lawes and William Lawes, until Henry Purcell is reached. Of that master's pieces one finds the superb "Lament of Dido," the deeply felt "Cease, O My Sad Soul," "I Attempt from Love's Sickness," the jolly "Let Us Dance, Let Us Sing," the popular "Nymphs and Shepherds" and the duet "Shepherd, Shepherd, Leave Decoying." Purcell's place in musical literature would rest safely on any of these songs, which are among the freshest and most inspired pieces of old music that we have, rivaling the best of Handel's and occupying a place at once distinguished and individual in the English nation's musical output.

There is an historical introduction by Mr. Potter as well as notes on the various songs, which are not only authoritative but exceedingly interesting. T. Tertius Noble and Charles Vincent have looked after the harmonizing of the songs in a very satisfactory, if not especially individual, manner.

‡"RELIQUARY OF ENGLISH SONG." Fifty-two Early English Songs. Collected and Edited by Frank Hunter Potter. Harmonized and Arranged by Charles Vincent and T. Tertius Noble. Published by G. Schirmer, New York and London. Price, \$1.25 net.

"SPRING MORNING" and "Morning Glory" are the titles of two songs by Ernest Lent.§ There are points of interest and attractiveness in the former. The second is rather uninteresting. Neither is an original conception, though both show a certain melodic taste and feeling.

EVERY respectable anthem for chorus of mixed voices with organ accompaniment is Edward Shippen Barnes's "Let My Cry Come Near Before Thee."|| Mr. Barnes again shows his musicianship and his ability to write well for chorus. Melodically, however, the anthem is not particularly individual.

THE Oliver Ditson Company may well feel proud of the two new Chopin albums which it has added to its popular series known as the "Ditson Edition."|| The Nocturnes of the great Polish composer and the Waltzes appear in well devised albums, edited by the distinguished German pedagogue, Karl Klindworth. Klindworth's editing may not appeal to certain modernistic prophets of the piano, yet it is sound, sane and always the work of a musician who knows his keyboard and has understood the true spirit of Chopin.

TWO songs, "Yesteryear" and "April Rain," by Bainbridge Crist, are published by the house of Carl Fischer.** Mr. Crist has published some songs in England which were reviewed in these columns last Fall. They proved to be serious lieder written with no little skill. These new songs are lighter in style, but very attractive.

"April Rain" is particularly happy, its melodic scheme being very natural and the piano accompaniment a rarely well-contrived piece of writing. Mr. Crist enters into no harmonic subtleties in these two songs as he did in his pieces with which we were earlier made acquainted. Yet he seems quite as successful in achieving good results in the lighter manner. Both songs are issued for high and low voices. A. W. K.

INDEFATIGABLE Saint-Saëns has now turned his acute faculties to the revision of Mozart, a volume of whose sonatas comes to MUSICAL AMERICA from the house of Durand et Fils.†† Saint-Saëns, of course, is typically French, but he is essentially classic. And it is scarcely necessary to mention his almost

§"SPRING MORNING," "MORNING GLORY." Two Songs for a Solo Voice with Piano Accompaniment. By Ernest Lent. Published by the Washington Music Co., Washington, D. C. Price, 40 cents each.

||"LET MY CRY COME NEAR BEFORE THEE." Anthem for Chorus of Mixed Voices with Piano Accompaniment. By Edward Shippen Barnes. Published by the Boston Music Company, Boston, Mass. Price, 20 cents.

||"NOCTURNES," "WALTZES." For the Piano. By Frederic Chopin. "Ditson Edition, Nos. 212 and 214." Published by the Oliver Ditson Company, Boston, Mass. Price, 75 and 50 cents each respectively.

***"YESTERYEAR," "APRIL RAIN." Two Songs for a Solo Voice with Piano Accompaniment. By Bainbridge Crist. Published by Carl Fischer, New York. Price, 50 and 65 cents each, respectively.

††SONATAS FOR THE PIANO." By W. A. MOZART. Revised by Camille Saint-Saëns. Volume I. Published by A. Durand et Fils, Paris. Price, Fr. 5 net.

unrivaled erudition and pianistic attainments. In fact, it is difficult readily to call to mind one who is better fitted for the task which the venerable composer has accomplished.

By carefully phrasing these sonatas and by endeavoring to inject value and interest into the somewhat wooden figurations and accompaniments of this period, Saint-Saëns has earned the gratitude of every lover of Mozart's music. The most minute details have been given the most scrupulous attention. Saint-Saëns's edition of these sonatas is the most perfect and indispensable that the present writer has been privileged to examine. B. R.

George Shortland Kempton's Pupils Win Approval

DETROIT, MICH., June 10.—George Shortland Kempton, head of the piano department at the Ganapol School of Musical Art, recently presented Elizabeth A. Rohms, one of his artist-pupils in recital. She played a difficult program with exceptional ability. Another of his pupils, Susan Dayton Copland, was graduated from Mr. Kempton's class on June 7. Her performance of her program revealed brilliant promise.

The Woman's College of Montgomery, Ala., has two graduates from the vocal department, under Marie Van Gelder—Minnie Lee McNair of Ozark, Ala., and Lottice Howell of Moundsville, Ala., one graduate from the piano department under Anthony Stankowitch—Carrie Lee Scheussler of La Fayette, Ala., one in violin under Alexander Findlay—Christine McCann of Andalusia, Ala.

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A STIMULATING FACTOR IN GALVESTON'S MUSICAL LIFE



The Galveston (Tex.) Choral Club

Top row, reading from left to right: Mrs. Crosby, Mrs. Storey, Miss Buckman, Miss Warrine, Miss Holmes, Miss Tallon, Miss Chapman, Miss L. Smith and Miss Vanderpool. Second row: Mrs. Flynn, Mrs. Gray, Miss Lang, Miss Hanna, Miss Richardson, Miss Ujff, Mrs. Pountney, Mrs. Kauffmann, Miss Knox, Mrs. Frapart, Miss Huardt, Miss Woolford. Bottom row: Mrs. Rosenthal, Mrs. Moore, Miss Herrmann, Miss Reymershoffer, Miss Littlejohn (Director), Miss Poole, Miss Bootle, Miss Wittig, Miss Fabj, Miss E. Poole and Miss D. Ujff.

WITH the organization, in December, 1914, of the Galveston Choral Club, important stimulus was given to choral singing in the Texas city. From an initial seventeen, the club, in its five months of existence, has grown to a membership of forty-five. Though members are elected, the club is not exclusive, the sole idea being to get together the best female voices in Galveston. This democratic basis has meant much for the success of the organization. Weekly meetings are

held under the able direction of Elfleda Littlejohn, supervisor of music in the public schools of Galveston.

The first public appearance of the club, on April 20, at the Spring concert of the Girls' Musical Club, was a marked success. The season's work was closed on May 24 and practice will be resumed on October 4, when the club will enter upon its first full year. Besides the choral singing, the club expects to make a feature next year of concerts in which artists of State-wide and national impor-

tance will be heard. The effort will be to bring good music to the mass of the people at a price designed only to defray expenses. In this way the club hopes to be a factor in the musical life of a city that is singularly in need of stable musical organizations.

The officers for the year 1915-1916 are: President, Elsa Reymershoffer; vice-president, Herma Ujff; secretary, Lila E. Knox; treasurer, Emilie Kleberg; librarian, Mrs. E. G. Rosenthal; director, Elfleda Littlejohn.

THE VIOLIN IN SPAIN

No National School, Says Quiroga—Few Composers for the Instrument

Manuel Quiroga, the Spanish violinist, was asked about conditions of violin music in Spain by a New York *Globe* interviewer.

"There is no Spanish school of the violin," he said. "Sarasate studied at the Paris Conservatory. I studied there, too, though previously I studied in Madrid. But if you insist on nationalizing violin playing, the French school is the school. Kreisler is a product of the Paris Conservatory. You may talk about a Belgian school, but the school of Ysaye is French. You may talk about the Bohemian school. Kreisler is a Bohemian, but, as I have said, he learned his violin playing in Paris. Kubelik studied with Sevcik at Prague, but, figure it as you like, Kubelik does not play like Sevcik. In fact, there is properly no national school of the violin, not even a French. A man should have the best instruction he can obtain, but in the end he plays in his own way. No two violinists handle the bow alike.

"You know we Spaniards have not many composers. Albeniz, who, alas, is dead, composed for the piano, and so does his pupil, my friend, Granados. You ask why they have not written for orchestra. Well, Chopin didn't either. Granados is not an ultra-modern. He has not, however, been able to resist the influence of Debussy, though he dislikes Debussy, or says he does. He is rather a disciple of Gabriel Fauré. The Spanish painter who understood best the soul of Spain was Goya. Perhaps you have heard the 'Goyescas' of Granados. Well, he is trying to be the Goya of the piano. It's a

rather large order, isn't it? But Granados has a fine talent. Only he doesn't write for the violin! Of course, Pablo Casals, the 'cellist, is a formidable musician. But he does not compose."

Helen Warrum Soloist with Western College Chorus

OXFORD, O., June 13.—The Western College Chorus was recently heard in an attractively presented commencement concert, for which it had the valuable assistance of Helen Warrum, soprano, who will be heard with the Metropolitan Opera Company next season. Miss Warrum sang several works of native composers, besides the "Mad Scene" and two songs by Brahms. Her accompanist was Alice A. Porter, head of the music department. The chorus, ably directed by Harrison D. Le Baron, sang choruses from "Boris," the "Volga Boatmen's Song" and some modern French works.

Yulian Ussery, soprano, a pupil of Arthur L. Manchester, director of the music department of the Southwestern University, Georgetown, Tex., gave her recital for the certificate of proficiency on May 31. She was assisted by Dorothy Agnes Weeks, pianist.

SYMPHONY MAKES DÉBUT

First Concert of Amateur Organization in Williamsport, Pa.

WILLIAMSPORT, PA., June 2.—The first public concert of the Williamsport Symphony Orchestra, an aggregation of some sixty amateurs conducted by E. Hart Bugbee, took place in the High School Auditorium on May 20. The program was leavened with some of the more diverting efforts of Delibes, Dvorak and Keler-Bela.

Haydn's "Surprise" Symphony was the principal offering. Gratifying indeed were the results displayed at this event; the orchestra playing smoothly and with plenty of spirit. From a financial standpoint, too, the concert was so successful as to insure continuance.

Does Not Want to Miss a Number
To the Editor of MUSICAL AMERICA:

After this week please have my paper sent to Chautauqua, N. Y. I enjoy every number so much that I do not want to miss one.

Respectfully yours,
MARY AMELIA DONOVAN.

Lake Erie College,
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UP-STATE JUDGE AS FESTIVAL CONDUCTOR

**How Robert F. Thompson Directs
Fine Popular Priced Event
at Canandaigua**

CANANDAIGUA, N. Y., May 28.—To what lengths musical culture has progressed in Canandaigua may be surmised from the fact that the Singers' ninth annual May Festival, under the direction of Hon. Robert F. Thompson, was the best in the history of the organization. A favorite form of competition, from year to year, seeks to determine which soloist or group of singers is the most proficient. At first it was John Young and his artistic ability who claimed the interest of the Singers, among the soloists, and it is small wonder that he met with a reception of unwonted cordiality when he appeared as tenor soloist on Tuesday for the fourth time. He was an old friend and he was greeted as such. His rendition of "Where My Caravan Has Rested," by Lohr; "Love, I Have Won You," by Ronald, and "Before the Dawn," by Chadwick, was exceptional and he was forced to respond to two encores. He sang "Why," by John Barnes Wells, and, by request, "Killarney."

Amy Ellerman displayed a beautiful contralto voice in Mary Turner Salter's "Cry of Rachel" and "What's in the Air To-day," by Eden. She sang as an encore Harriet Ware's "Mammy Song."

The group by Marie Kaiser, "Sacred Fire," by Russell; "At Twilight," by Nevin, and "The Lass with the Delicate Air," by Arne, was sung with delicacy and freedom. She responded with "Life and Death," by Taylor. The basso, Wilfred Glenn, sang "Bid Me to Live," by Hatton; "The Horn," by Flégier, and "If I Could Know," by Westgate, with fine effect. His "Exhortation," by Will Marion Cook, was much enjoyed as an encore.

In conjunction with the soloists the men's chorus sang "Worship of God in Nature," by Beethoven; "Pilgrim's Chorus," from "Tannhäuser," and "Hark the Trumpet," by Dudley Buck, under the direction of William J. MacFarlane. The mixed chorus sang "He Watching Over Israel," from "Elijah," and the "Hallelujah Chorus," from the "Messiah." The visiting artists with Herbert T. Quance and Hon. Harry I. Dunton, members of the Singers, sang the sextet from "Lucia," which was a delightful contribution to the afternoon's program.

Mendelssohn's "Hymn of Praise" and Rossini's "Stabat Mater" made up the program in the evening. The great chorus sang with spirit and a close regard for Judge Thompson's directions as conductor. Especially effective was the duet in "Stabat Mater," by Misses Kaiser and Ellerman, and John Young won new laurels with his high D flat in "Cujus Animam." Miss Ellerman's best work was in the "Stabat Mater" and Miss Kaiser's "Inflammatus" was excellently done. Mr. Glenn's singing of the "Pro Peccatis" and "Eia Mater" with

the chorus was exceedingly enjoyable. His voice displayed a rare depth and he sang with authority.

Each festival of the Singers attracts many visitors from neighboring places. Only popular prices are charged. For twenty-five cents the masses have heard the four greatest oratorios, "Messiah," "Creation," "St. Paul" and "Elijah," along with Sullivan's "Golden Legend," "The Holy City," by Gaul, "Daughter of Jairus," by Stainer, with such soloists as Reed Miller, Frederic Martin, John Barnes Wells, John Young, Gwilym Miles, Mrs. Edith Chapman Gould, Marie Stoddard, Olive Kline, Madame Van Der Veer and Mrs. Harriet Story MacFarlane. The festival is held in the largest auditorium available, without seat reservation. One remarkable feature is that every person is in his seat at the time announced for the opening. Never have the Singers encountered a deficit and in every instance have crowds been turned away.

M. P. B.

Fuller Sisters Please Philadelphia Hearers

PHILADELPHIA, June 11.—The Fuller sisters recently pleased a large gathering at the Emergency Aid War Relief concert given in Harrison Mansion, which was lent by Mrs. E. T. Stotesbury for this occasion. Their quaint folk-song offerings found favor quickly and the three young Englishwomen were roundly applauded.

Zelie de Lussan is now singing with the O'Mara Opera Company in the English Provinces.

GOOD MUSIC FOR SUMMER STUDENTS IN CHICAGO

**Charles W. Clark Starts Movement to
Give Them More Substantial
Fare in the Future**

CHICAGO, June 14.—In an effort to start a movement to provide the fifteen or twenty thousand students who come to Chicago each Summer with concert attractions on a plane with those given in the Winter, Charles W. Clark, the distinguished baritone, has agreed to give four concerts in the Bush Conservatory assembly rooms, the first on July 10 and the last on July 31. These will be free to his own pupils.

In the past the leading artists have been unwilling to brave the heat of the Summer months to appear, and in consequence there has been no opportunity for the students, thousands of whom have been confined all Winter in small cities where but little of real musical value is heard, to have their longing for the great things gratified here, where they have a right to expect it. They have been obliged to rely upon the park bands and light opera for their music.

"The Summer pupils have as much right as those who are here in the Winter to hear good things," says Mr. Clark, "and I hope the four concerts I am to give will be the beginning of a movement to see that they get the good things. Hundreds of the Summer students are working in music, and practically all are lovers of it, and if I have started a movement that will result in good to them I shall be very happy." M. R.

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SPLIT IN MUSIC TEACHERS' ASS'N OF CALIFORNIA

State Organization Severs Relationship with the Southern California Branch Centered in Los Angeles—Latter Had Refused to Acknowledge Obligations to State Association Constitution and Had Fought Registration Measure Supported by the Parent Body—Differences Largely a Geographical Matter Between Los Angeles and San Francisco

Bureau of Musical America,
No. 1101 Pine Street,
San Francisco, June 10, 1915.

SEVERAL weeks ago when the proposed registration law was killed in the State Legislature as a result, apparently, of the strenuous fight waged against it by the Los Angeles music teachers, I pointed out that the Southern California opposition was geographical and mentioned the Los Angeles dissatisfaction with the State association's constitutional provision by which perpetual control of the association remained in San Francisco.

The Music Teachers' Association of California, which is the official name of the State organization, with irremovable headquarters in San Francisco, fathered the measure for the registration of teachers, and, in a sort of automatic way, the Southern teachers made a campaign against it, finding no difficulty in convincing the law-makers that the proposed bill was an obnoxious thing that menaced the rights of the people in the matter of musical education.

Now the geographical breach has so widened that there is no room in the California association for the offending Los Angeles division. The following letter to members of the State organization is self-explanatory:

State Association's Position

"Since January 1, 1914, the Board of Directors of the Southern California Music Teachers' Association, of Los Angeles, a local branch of the Music Teachers' Association of California, has constantly refused to acknowledge in business relations, any governing authority of the State Association constitution, or any obligation established by precedent, and has conducted the business of the Los Angeles Association (as it is now called) under a constitution adopted before affiliation with the State Association was effected. Since January 1, 1914, it has constantly failed to make reports as requested by the State secretary, according to constitutional requirements, or to pay State association dues for all members of the local branch.

"On December 16, 1914, the Los Angeles Association was suspended from doing further official business as a local branch of this association or from using the name of the State association in any official capacity until that order should be rescinded by action of the State Board of Directors. Reports for the annual meeting in January, 1915, have not yet been made, and as recently as March 17 President Spencer stated: 'The association seems very divided as to the wisdom of submitting to the demands of the State association which they feel to be mandatory and unjust.'

"In view of the above facts, and as the State Board of Directors has no power to change the constitution, it has decided to free the Los Angeles Association from any obligation and to sever entirely all its relations and connection as a local branch of the Music Teachers' Association of California from the 19th day of May, 1915.

"This action will leave any and all persons in Los Angeles free to join the State Association, individually or to band together and form a new local branch, subject to the State constitution."

The letter was sent out by order of the directors, and is signed by Henry Bretherick, president, and Frank C. Giffen, recording secretary.

Convention in Oakland

The fifth annual convention of the State Association is to be held in Oakland during the week beginning July 12. Prof. Horatio W. Parker, of Yale,

and George W. Chadwick, of Boston, are among the speakers announced, and E. R. Kroeger, of St. Louis, will give an illustrated piano recital, some of his own compositions to be included in the program.

Oskar Nedbal, the eminent conductor, is reported on the way from Paris to succeed Auguste Bosc as alternate director of the Exposition Orchestra. Max Bendix is at present in full charge of the orchestra, Mr. Bosc having departed. Mr. Bendix is to fill a ten-weeks' engagement in Chicago during the Summer but will return to San Francisco. There has been talk of ask-

ing him to locate here permanently in the event that Henry Hadley determines to remain in the East, as it is rumored he may do, and in similar way the names of Max Fiedler, Alfred Hertz and Karl Pohlig have been mentioned. One difficulty on which the orchestra association will have to figure is that a new conductor may not be willing to give concerts with so few rehearsals as have been possible under the local financial conditions. Mr. Hadley, who is in full sympathy with the association, has accepted limitations which would not be necessary in one of the larger Eastern cities. THOMAS NUNAN.

SOPRANO FROM INDIA ENGAGED TO SING IN OPERA IN PRAGUE



Inah Galli, Lyric Soprano and Pupil of Louis Bachner in Berlin

BERLIN, May 20.—Inah Galli, the lyric soprano and pupil of Louis Bachner, is an artist of uncommonly cosmopolitan relationships. She was born in Singapore of a German father and a Javanian mother from Batavia. This artist is the latest acquisition of the Königliche Deutsches Landestheater of Prague, for which she has been engaged to sing first lyric rôles, such as: *Butterfly*, *Carmen*, *Mimi* in "Bohème," *Sulamith* in Goldmark's "Queen of Sheba," *Pamina* in the "Magic Flute," *Leonora* in "Il Trovatore," *Agathe* in "Freischütz" and *Aida*.

Attention was first drawn to Inah Galli at the wedding of the Princess Lotte zu Fürstenberg when she sang before the Kaiser and many other royal guests, creating an unusual impression. For a number of years the young artist then devoted herself to concert singing, making a name for herself at her repeated performances in Berlin, Dresden, Leipzig, Munich, Vienna, Frankfurt, and in many other cities throughout Germany, Austria and Russia. For the past year she has been working diligently with Louis Bachner, of Berlin, who has prepared her for her operatic career. Her voice is of unusual timbre and exceptional range. O. P. J.

Exceptionally Fine Faculty Recital at East Greenwich (R. I.) Academy

EAST GREENWICH, R. I., June 12.—The faculty recital of the East Greenwich Academy, of which the late Mme. Nordica was once a pupil, was held at the Academy Chapel on June 5. Perhaps, since the days of Dr. Eben Tourjee, who once taught at the school, and who later founded the New England Conservatory of Music in Boston, there has not been a more striking presentation of the faculty work at this institution. The teachers who took part were Mrs. Bernal Clyde Edwards, director of the music department, and head of the voice department; Gladys Rigby, who for the last two years has been in charge of the piano and harmony work of the school and who is a graduate of Cornell Con-

servatory of Music; Jennie Mae Plummer, of the Boston School of Expression, and Charles E. G. Dickerson, instructor of violin.

Musical Year at Osage, Ia., Concluded

OSAGE, IA., June 12.—The regular school year in the music department of Cedar Valley Seminary closed last week when two recitals were given by the pupils of Director Frank Parker, teacher of singing; Florence C. Fennessy, teacher of piano, and Harriet V. Woodard, teacher of violin. Some thirty pupils gave the programs creditably. The J. H. Brush prizes for pupils who had made the best progress during the year were won by Carolyn Moen in piano and Verna Gorder in voice. Mr. Parker has been re-engaged as director and teacher of singing and Miss Fennessy as teacher of piano, harmony and history of music, for next year. Mr. Parker will have charge of the music at both the Baptist and Methodist churches and has been re-engaged as conductor of the Lyric Club of Charles City.

Mendelssohn Music in Recital at Wolf Institute in Lancaster

A program of Mendelssohn's music was given at the William A. Wolf Institute of Piano and Organ Playing of Lancaster, Pa., on June 10. Piano pupils of Dr. Wolf participated, Elsie M. Bruederly playing the E Minor Prelude and Fugue, Op. 16; Blanche H. Haar, the Duetto, Op. 23, No. 6, and the March from the "Capriccio Brillante"; Rozeal Frank, the "Spring Song"; Frances F. Harkness, the "Hunting Song" and "Spinning Song," and Edith V. Donley, the "Three Pieces for Children." Harold B. Chambers read a paper, "Mendelssohn, the Man and His Music," and the Misses Bruederly and Haar closed the program with the "Ruy Blas" Overture, arranged for two pianos. Karl V. Gilbert, violinist, played the *Andante* from the Violin Concerto ably.

Erie Clubwomen Close Year Devoted Largely to American Music

ERIE, PA., June 12.—Lois Berst was hostess of the music department of the Woman's Club, this city, on June 10. A MacDowell program, given on this occasion, closed the successful year. Miss Berst gave an account of the colony founded by MacDowell at Peterboro. Others taking part were Mrs. J. W. Hughes, Mrs. H. B. Walker, Mrs. T. H. A. Ford, Mrs. H. A. Mason, Mrs. Franz Kohler and Lorena Schabacher. Fully twenty per cent of the works studied by this club are American and several programs during the season were devoted to contemporary native composers. E. M.

Clarence Richter Enters Concert Field from New York

Clarence Richter, tenor, formerly of Boston and Chicago, announces his entrance into the concert field under the management of his own private secretary. Mr. Richter will make his headquarters in New York. As a singer in concert, oratorio and recital, Mr. Richter spent several years in Chicago and the West and later in Boston. In the latter city he was heard many times in conjunction with important clubs and organizations and won a reputation as a singer of ability.

Special Class for Leslie Hodgson

In addition to his regular teaching Leslie Hodgson, the pianist, will again conduct a class in interpretative piano playing at the American Institute of Applied Music during the six week's Summer term which begins at that New York institution next Monday.

AMPLE SUMMER SUPPLY OF PHILADELPHIA MUSIC

Three Series of Band Concerts and a Season of Light Opera in Progress at Present

PHILADELPHIA, June 14.—With Arthur Pryor and his band at Willow Grove, as one of a series of excellent musical attractions at Philadelphia's leading amusement park; the Royster-Dudley Opera Company, presenting musical comedy at Woodside Park; the Philadelphia Band, under the leadership of C. Stanley Mackey, giving a concert on the City Hall Plaza each week-day evening; the Municipal Band playing in one of the public squares every night, and concerts alternately at various stations in Fairmount Park by band and orchestra, local music lovers are not without good entertainment these Summer weeks, although the regular season is at a close.

Following a very successful engagement by the Russian Symphony Orchestra, conducted by Modest Altschuler, Mr. Pryor began making tip-top music for his many admirers at Willow Grove last week, and large audiences are present at each performance, afternoon and evening. Admirable soloists, who appear at different times, at least one on each program, are: Florence Cavanaugh, Florence Wallace and May Sutton, sopranos; Ethel Kinnaman, contralto, and several instrumentalists, members of the band.

At Woodside, where a spacious and well-equipped theater has been devised from the former band pavilion, the Royster-Dudley Company appears this week in "The Time, the Place and the Girl," with Eva Olivetti, Clara Palmer, Margaret Crawford, Charles Tingle, Edward Metcalfe, Paul Hillis, Osborne Clemson, Eddy Mainby and Louis LeVie in the cast. The principals are changed from week to week, although several remain for the season, and there is a permanent chorus of eighteen girls and nine young men. The company opened with "The Chocolate Soldier" and has also presented "The Red Widow," "The Red Rose" and "The Red Petticoat." A. L. T.

At Grace Church, New York, on June 9, Lillian Maud Spyr, daughter of Mr. and Mrs. James Spyr, of Clifton, S. I., was married to James Morris Helfenstein, musical director of the church and a well known organist.

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IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

Jessie Marshall, soprano, of the Russell Studios, gave her annual song recital in Newark on Wednesday evening of last week with Louis Arthur Russell at the piano. Mrs. Marshall's versatility was again shown in a program extending through the classic and modern composers, and closing with her usual group by American composers. Songs by Eville, Russell, MacDowell, Chadwick, Diehl, Branscombe, Ward-Stephens, Haile and Salter constituted the American group. A large audience received the singer's offerings with generous applause. On the following evening, in the College of Music, Louis Arthur Russell gave the fifth of his Spring Festival series of recitals. This was a "Sonata Evening," with a program of pianoforte music, exclusively made up of sonatas and sonata movements. The list included the names of Clementi, Kuhlau, Hummel, Haydn, Mozart, Beethoven (movements from nine sonatas), Kiel, Grieg and others. Twenty pianists were heard in this unusual program.

The following pupils of Christiaan Kriens were heard in a commendable violin recital on June 4 in the Park Avenue Church: Helen Williams, Belle Ross, Master John Shanahan, Gertrude Rebholz, Pauline Gaines, Beatrice Selski, Katherine Stang, Laurie Merrill, Violet Kish, Marjon de Vore, Joseph Mach, Sarah Fischer, Solomon Locker, Fred Busch and Master Kurt Dieterle. The concluding numbers were Bach's Air on G String and Paganini's "Moto Perpetuo," played by twelve violinists in unison. Mr. Kriens acted as accompanist throughout the evening. Fully 750 auditors, among them many musicians, were present.

Prof. M. E. Florio, the New York teacher of singing, will teach this Summer at the Kinmouth Building, Asbury Park, N. J.

A successful concert was given on June 6 by eleven pupils of the preparatory class of the Malkin Music School. Four violinists and seven pianists, pupils of Henry E. Zucker, violinist, and Pauline Rosenblum and Ada Becker, of the elementary piano department, participated. The playing of these pupils demonstrated once more the efficiency of the Malkin school's methods. Those who deserve special mention are Isidore Kadish and Melville Jacobs, violinists, and Sadie Bookman, Sylvia Jacobs and Marie Cohen, pianists.

Commencement exercises of the New York German Conservatory of Music were held in the auditorium of the Engineering Society Building, West Thirtieth street, last Tuesday evening. The concert opened with a quartet for piano, violin, cello and viola, performed by Miss E. Bruns and Miss T. Zimble and G. Reidy and E. Thiele. Others who participated were Agnes Flynn, Isabella Zimble, Martha Mahlenbrock, George Bernard, Dorothy Flynn, Lulu Mueller and Mimi Beyenberg. Medals, diplomas and certificates were awarded by Russel Throckmorton.

Vocal pupils of Charlotte Lund were heard in a recital on June 7 at Mme. Lund's New York studios. Particularly noteworthy was the splendid singing of Antonia Drewson, who gave Massenet's "Les Larmes" aria from "Werther," Coquard's "Hail Luli" and a group of songs by Grieg, Sibelius and Lange. Selma Hecht displayed an excellent voice in "Voi Che Sapete" from "Figaro," an aria from "La Bohème," Grieg's "Im Kahne" and others. Anna Jelleme sang a Gluck aria and Mary Turner Salter's "The Cry of Rachel." Aurora Platt, soprano, won much applause in the

"Waltz Song" from "Romeo and Juliet" and the "Jewish Song" from "Faust." The others who took part and reflected credit upon Mme. Lund were Maud Thomson, Mrs. Oscar Smith, Ethel Rude, Mrs. Agnes Bull, Angele Davis, Kathryn Todd and Inez Tanner.

An artist-pupil of Lillian Sherwood Newkirk, Alice Esther Smith, who occupies a church position in Brooklyn, has been engaged for the Summer at the First Church of Christ, Scientist, New York. Miss Smith was chosen from fifty applicants for the position. Miss Smith will also substitute for Nevada Van der Veer at the church next season when the latter is on tour. The recital of pupils of the Newkirk studio will take place in the Fall.

Mana Zucca, soprano, who achieved a marked success as Yum-Yum in the recent Conger-Van den Berg production of Gilbert and Sullivan's "The Mikado" at the Standard Theater, New York, is a pupil of William Thorner, the New York vocal teacher. For the benefit of teachers who are able to come to New York only during the vacation months, Mr. Thorner announces that he will keep his studios open all Summer.

A successful recital was given on June 12, in Chickering Hall, by pupils of Mona Downs. The singers were Elfrida Mittag and Ruth Ferris, sopranos, and Oliver Walker, baritone, all of Lakewood, N. J. Mr. Walker is a son of Henry O. Walker, the artist. The program contained seventeen numbers. Miss Downs and Mrs. J. Harrison-Irvine, of New York, were the accompanists.

An interesting concert was given by pupils of N. Valentine Peavey, assisted by Adolph Schmidt, violinist, and the Peavey Choral Club, of which Mr. Peavey is the director, at the Schubert Concert Hall, Brooklyn, on June 11. Helen Wing, soprano, made the success of the evening by her singing of the "Ah, fors è lui" from "Traviata"; Spross's "Yesterday and To-day," and the incidental solo to the "Inflammatus" from "Stabat Mater." Worthy of special mention also were Edgar Stoekel, pianist, and John H. Waldron, tenor. The other soloists did praiseworthy work. They were Walter Rubien, Dorothy Schillinger, Louis Muenz, Edythe Hanlon, Edna M. Habehurst, Virginia Nelson, Sabina Shonley, Marie Kretschmann, Anna Vogel, Dorothy Miller, Mabel Weymar, Coralie Simmons, Loretta Schild, Anna Croke, Helen Sherman, Elliott Williams, Marjorie Parker and Rita Schmidt.

NEW ORLEANS RECITALS

Saturday Music Circle Closes Season with Strong Program

NEW ORLEANS, June 10.—In the farewell recital of the season for the Saturday Music Circle, the program opened with a cantata by Smart, "The Sea and the Moon," with Mrs. Galvin, soprano, and Mrs. Balz, contralto, as soloists. Rene Salomon gave two charming violin solos and the soirée closed with the Horatio Parker cantata, "Alice Brand," the singers in ensemble being Le Roy Snyder, tenor; Mrs. D. Weinfield, soprano; Alfred Miester, baritone, and Mrs. C. R. Randall, contralto. This recital was held in Gibson Hall and every seat was taken.

The officers of the Circle for the coming season are Mrs. Otto Joachim, president; Mary V. Malony, first vice-president; Mrs. Hannah Haas, second vice-president; Mrs. Harry Kaufman, treasurer; Miss Wolbrette, recording secretary; Mrs. Mark Kaiser, corresponding secretary; Mrs. F. W. Bott, vocal direc-

tor, and Corinne Mayer, instrumental director, with Misses L. Favrot and K. Hill, librarians.

The Mark Kaiser Orchestral Class and the piano pupils of Mary Scott were heard in an interesting recital recently in the Chalif Studio. On the program were the Mendelssohn A Major Symphony, movements from concertos by Mozart and Hummel, played by Edith Mowat and Aphra Vairin; Sarasate's "Zigeunerweisen," played by Adrian Freiche, and Schubert's "Unfinished" Symphony. D. B. F.

JOHN C. WILCOX GIVES ANNUAL CHORAL CONCERT

Denver Program of Mixed Choruses and Part-Songs Presented in Finished Manner

DENVER, June 1.—The Spring choral concert, under the direction of John C. Wilcox, has become an annual musical event of importance to the music-lovers of Denver. The program given on May 28 consisted of mixed choruses as well as part-songs for men's and women's voices. The concert was a benefit for the Brotherly Relief Colony and attracted an audience of more than 2,000 persons, who showed enthusiastic appreciation of the carefully drilled choruses.

Perhaps the most important work presented was "The Slave's Dream," a cantata for women's voices and tenor solo, by Matthews, sung by the Wilcox Women's Choral Club and Frank Farmer. A most finished interpretation was given a three-part arrangement of Dvorak's "Songs My Mother Taught Me," sung by this organization, which recently won the prize offered by the American Music and Art Society in a choral contest which was open to all the women's choruses of the city.

The only soloist of the evening was Princess Tsianina Redfeather, the Indian maiden who is rapidly winning a place in the hearts of her hearers throughout the country. Both the primitive and idealized Indian melodies seem to belong to her as to none other, and the simple dignity of her bearing makes a lasting impression.

The duet, "Quando le soglie," from "La Favorita," sung by Mrs. Lloyd Fulenwider, contralto, and C. W. Kettering, baritone, was one of the most popular numbers, the audience insisting upon a repetition.

The work of the mixed chorus was excellent in balance and tone and showed throughout the thorough work done by the director. All of the forty singers taking part in this concert were pupils of the Wilcox Studios. C. H.

A program of music for two violins was given in London the other day by Daniel Melsa and Isolde Menges.

INCREASE IN PARK MUSIC FUND DENIED

Board of Estimate of New York Refuses to Add to Appropriation

At its meeting of June 11, the Board of Estimate of New York refused to increase the appropriation for music in the city's parks and piers from \$51,537 to \$105,000.

"This is a lean year for concerts as well as other things," said Mayor Mitchell. "We must carry an enormous burden, not of our own making, next year. We can't afford to increase anywhere except where there is a living necessity. I would not vote to increase this music appropriation now, nor would I vote to decrease it."

It was announced on June 14 that the Music League of America intended to protest against the action of the Board of Estimate in cutting down the appropriation for music this Summer. Marie Kieckhoefer, secretary of the league, said:

"Instead of seven concerts a week, as last year, we shall have only two or three, and they will begin in July instead of June. The Board of Estimate seems to be working for retrogression instead of progression. But the Music League will take such steps that the board will find the pressure to be so strong it will have to grant the people's wish."

At the league headquarters it was said that a propaganda would be started, in which part would be taken by Josef Stransky, Olive Fremstad and Ernest Schelling.

In connection with the curtailing of the number of band and orchestral concerts this Summer, a correspondent of the New York Tribune, suggests an opportunity for the church choirs of the city. "I'm sure, if requested to do so," says this writer, "many choirs would gladly sing operatic and classical numbers in the parks. It would be easy to arrange concerts, especially in the smaller parks and in the crowded sections of the city, where so little good music is heard. The welfare and neighborhood associations would do a great good if they took up this matter."

The Society of German Women Teachers of Music recently held its tenth general convention in Berlin.

Two brothers of Pauline Donalda, the Canadian soprano, as well as her husband, Paolo Seveilhac, are fighting in France.

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MUSIC PUBLISHERS GIVE AN OVATION TO JOHN C. FREUND

Editor of "Musical America" Makes Principal Address at Banquet of National Association, in Which His Propaganda Is Heartily Endorsed—R. W. Heffelfinger, Nathan Burkan, W. L. Coghill and President Bacon Other Speakers

THE Music Publishers' Association of the United States closed their twenty-first annual convention with a banquet at the Hotel Breslin on Tuesday evening, June 15. The officers of the association are: President, Walter M. Bacon; vice-president, Michael Keane; secretary, Walter Eastman; treasurer, Edward T. Paull. Publishers and their representatives from all parts of the United States were present.

The guests of honor were John C. Freund, editor of *MUSICAL AMERICA* and *The Music Trades*, and Nathan Burkan, the distinguished attorney, who has fought so long and so valiantly to secure protection for copyrighted work, and who, in the long struggle, has represented the association as its attorney.

At the close of the banquet Walter M. Bacon, of the White-Smith Publishing Co., of Boston, rose, and spoke of the continued success and growth of the association. He then introduced Mr. Freund and spoke of his long service as a musical editor, noted the fact that he had been the first to publish a musical and music trade paper in New York, as far back as 1873, and then referred, in terms of warm appreciation, to the work Mr. Freund has done in the last two years through his public-spirited propaganda for a more appreciative attitude to our own musicians, music teachers and composers.

Mr. Freund, on rising, was received with applause. He spoke of the necessity of increasing the interest in music and thereby arousing appreciation of the value of the work of the musician and music teacher. This was a necessary preliminary for prosperity for the music publisher.

He then gave a brief account of the work in which he had been particularly engaged during the last two years. He interspersed his remarks with humorous anecdotes, by which he contrasted musical conditions over a generation ago with those that exist to-day.

He bade the music publishers, especially those of the higher type of music, to be of good cheer, as he could bear personal testimony to the enormous increase in musical activity all over the country.

He then sketched the salient points of the address which he has been delivering and alluded to the fact that he had already spoken in over forty cities and that everywhere he had been received with the greatest consideration, especially by the press, which had given his propaganda unstinted and cordial recognition.

Pioneer Music Publishers

Next he spoke of the pioneers in the musical publishing business, and of the great work that they had done in developing the American composer. In the course of this portion of his address, he made particular reference to the great pioneer, the late Oliver Ditson. He also spoke warmly of the work of Theodore Presser, of Philadelphia, of the White-Smith Publishing Company, of the John Church Company, of Cincinnati, who had been among the first to recognize the work and worth of the American composer. He also paid a tribute to the house of G. Schirmer, and told what it had meant to the advance of musical knowledge and culture in this country.

Alluding to a proposition that had been put before the recent convention of music dealers, for the establishment of an official organ, he stated that the day of all official organs, whether political or industrial, had passed. To-day, the only papers that could succeed were those that were known to be conducted with independence, without affiliation with any particular party, concern or person. Only such papers could inspire confidence.

He made particular reference to the great influence of the Germans in the development of musical knowledge, and paid a warm tribute of respect to the leading German piano manufacturers, who had done so much in past times to encourage every worthy musical effort. He showed how the real progress in music in the country had come after '48, when owing to the revolutions in Europe the great German immigration to this country started.

Responding to the particular toast, "The Musical Independence of the United States," he said that just as the psychological moment had come when we declared our political independence, later our commercial and industrial independence, and not long ago our financial independence, so the time had come for us to declare our independence in music, in the sense that we would rid ourselves of the ridiculous prejudice for anything and everything foreign in music, irrespective of merit, and the equally ridiculous prejudice against everything and everybody American in music, irrespective of merit.

He urged that we free ourselves from the mental domination of Europe and accord to Americans the credit due them, using the term "American" in the broad sense, to include all those whether native born or not, citizens or not, who had come here, having severed their relations with the Old World, and were in sympathy with our institutions and were here to work and earn their bread. In doing this, he said, we should only be following the example of the great countries in Europe, which first showed consideration for their own in music who had merit, but, at the same time, opened their arms to all those who had a message, never mind what their nationality.

Mr. Freund closed his remarks with a glowing vision of the future development of music in this country, and of what it would mean to civilization, and how all the toilers in the musical field were working for the cause of the human uplift, which would bring nearer the day, dreamed of by philosophers, sung by poets, toiled for by statesmen, died for by heroic women, as well as heroic men, martyred peasants as well as martyred presidents—the day when there would be something like good will among men, and on this earth—peace.

His address was received with long-continued, enthusiastic applause.

A Rising Vote of Thanks

Mr. Bacon then arose, and proposed that the audience appreciate the work Mr. Freund was doing by giving him a rising vote of thanks.

The next speaker was R. W. Heffelfinger, of Los Angeles, Cal., secretary of the National Association of Sheet Music Dealers. In a clever and often humorous address, Mr. Heffelfinger spoke of the work of his association and of its future possibility for usefulness. He called particular attention to the value of the sheet music dealer, who was proving himself more and more to be a great educational force, and though there might be other callings that were more profitable from a purely monetary sense there certainly was none more valuable or one which contributed more to the upbuilding of culture and a healthy social life than that of the man who aided and maintained a love of music in his particular section.

Incidentally, Mr. Heffelfinger paid a generous tribute to the propaganda that Mr. Freund was making, and stated that, particularly in his section of the country, it had been appreciated.

Mr. Heffelfinger was sincerely applauded, and was followed by Nathan Burkan, the eminent attorney, who held the attention of the audience for some time, in an exceptionally able address, in which he spoke of the necessity of the association and all its affiliations working toward a better protection of the work of the composer.

Mr. Burkan referred to what Mr. Freund had done and was doing, and said that its value could not be overestimated. At the same time, much of its force would be lost until a copyright law was passed, which would protect the work of the composer. He said:

"The most ill-treated man in America to-day is the man who creates. While property has every possible protection, the property which exists in the form of a poem, a book, a piece of music, a song, has practically no protection to-day, under the existing copyright laws, through the narrow-minded interpretation given these laws by the courts."

Consequently, he urged Mr. Freund to embody, in the address he was making throughout the country, a strong plea for giving these men the protection that they were entitled to.

He also paid particular attention to the reckless manner in which copyrighted compositions were being used by the makers of rolls and records, most of whom, he claimed, were dishonest.

Our Copyright Laws Insufficient

He contrasted the illiberal interpretation by our courts of existing copyright laws, with the ample protection given

to brain workers in foreign countries, which, he said, went the limit in this regard.

Mr. Burkan was listened to with the closest attention, and was warmly applauded at the close.

The last speaker was W. L. Coghill, of the John Church Company, president of the Greater New York Association of Music Publishers and Dealers.

Mr. Coghill spoke of Mr. Freund as the greatest champion not only the American composer and musician has had and has, but the greatest champion of our own musical industries, and expressed the hope that he would long be spared to continue the wonderful altruistic work that he was doing, which he could bear personal testimony, was exercising a strong and most beneficial influence upon the business of all those engaged in the publication and sale of music.

He said that the time had come when he trusted that all publishers would go in more for "copyrights" and less for "reprints." We were naturally, from the manner of the formation of our nation, a people of imitators, but the time had come for us, as Mr. Freund had said, to declare our independence and to strike out for ourselves.

He closed his address by referring to the excellent work which had been done by his particular association, whose purpose was mainly social, so as to bring the prominent men engaged in the music publishing business together, whether they were salesmen, traveling men or heads of houses. It had been found that a large number of the problems and difficulties with which their particular industry had been confronted were solved simply by the men of the various concerns getting together socially. Generous applause followed him.

President Bacon then declared the session at an end, and the convention adjourned till next year.

Son of Mme. Schumann-Heink Weds

R. C. Ferdinand Schumann, fifth son of Mme. Ernestine Schumann-Heink, and Margaret M. McCann, daughter of Mr. and Mrs. Joseph J. McCann, of New York, were married on June 15 in the Catholic Church at El Cajon, near Grossmont, the singer's Winter home, not far from San Diego, Cal. The bride was given away by her father. Her only attendant was Marie Schumann-Heink, sister of the bridegroom. As the bridal party entered the church the wedding march was played by Antonio Hoff, of New York, and Mme. Schumann-Heink sang it. Present at the wedding were August Schumann, second officer of the *President Lincoln* and brother of the bridegroom; Hans Schumann, another brother, living at Lakeside, and Hubert Guy, fiancé of Marie Schumann-Heink.

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Philip Hale in The Boston Herald,
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A TRIBUTE TO THE MEMORY OF BENJAMIN LAMBORD

By CESAR SAERCHINGER

THE news of the death of Benjamin Lambord, announced in *MUSICAL AMERICA*'s issue of last week, no doubt came as a great shock not only to a wide circle of friends, but to the musical world in general. As one of Mr. Lambord's closest friends, I cannot refrain from supplementing the brief review with a few facts that are perhaps not so well known as they might have been, had the deceased been of a less retiring nature. His was a nature that shrank instinctively from the cheap glare of publicity and the bustle of business life. "Business," indeed, as applied to art, did not exist for him.

Benjamin Lambord, composer, conductor of the Modern Music Society of New York, pianist and organist, was born June 10, 1879, in Portland, Maine. He died suddenly at Lake Hopatcong, N. J., where he was visiting friends, on June 7 last. The immediate cause of death was pneumonia, but to all who have known Mr. Lambord it has been apparent for some time that his health was poor. Overwork, insufficient rest, a too prodigal expenditure of nervous force in the pursuance of frequently irksome duties were the real cause.

By all those intimately acquainted with his work, Lambord's career has been considered as one of the most promising in the contemporary musical life of New York at least. Considering all handicaps, his activities, cut short at the shockingly early age of thirty-six, have been productive of some genuine results. His compositions, though, as published, they do not go beyond Opus 11, have in them not only solid worth, but a quality of sensuous beauty that is as yet rarely found in American compositions. There are, briefly, several groups of songs (some twenty titles in all) of which the settings of Christina Rossetti's "Remember or Forget" (Opus 1, No. 1), of Heine's "Lehn deine Wang" and Chénier's "Clytie" are probably the best; some choral works, of which the highly atmospheric "Verses from Omar" (with orchestra) is the most recent; several piano pieces, children's part-songs and two acts of an opera, "Woodstock." The last work shows Lambord's genius in a lighter vein, and while the work, as a whole, was probably abandoned by the composer, at least two numbers, the spirited song, "A Health to King Charles" and the madrigal "Hey-ho-Robin" are almost bound to become popular. They have all the charm and solidity, the springlike freshness and hale good spirits which we are wont to associate with the England of a more chivalrous age. Conceived in a similar spirit are the songs "Under the Greenwood Tree" and "The Daffodil's Secret."

Wagner and Strauss His Idols

But if Lambord's inspiration took any national turn at all, it was German. Wagner and Strauss were his idols and a more intimate knowledge of the works of those two composers was probably never held by any man. It may be remembered in this connection that, as conductor of the Modern Music Society, Lambord organized the only American Wagner centenary held in New York on the birthday of the composer in 1913; also that some ten years ago, when Strauss was still caviare to the general, he gave a series

of six concerts at which nearly all the non-orchestral works of that composer were performed.

The indomitable enthusiasm which prompted these activities, Lambord carried into everything he did. His dislike of organ work, as well as of teaching, was notorious. Yet there never was a more competent organist or a more conscientious teacher. St. Luke's Cathedral in Portland, Fordham Reformed Church, Christ Presbyterian Church and the West End Presbyterian Church in New York are among those that have had the benefit of his work. Especially at the Rye (N. Y.) Presbyterian Church, where he was active during the past year, will his idealism and extraordinary ability be remembered, for the "special services" which he gave there every month were models of fine taste. Over a hundred pupils, in piano or composition, have at one time or another profited from his knowledge and self-sacrificing energy. A teacher who never watches the time is a rare occurrence in these commercial days!

A Pupil of MacDowell

The orchestra was the thing which exercised a veritable fascination over Lambord. As a pupil of Edward MacDowell at Columbia University, he was noted for his harmonic facility and his grasp of counterpoint (among his manuscripts are fugues that would cause the envy of many a successful composer). But after he finished his course, his masterful orchestration of some of his own songs prompted MacDowell to give him the Mosenthal fellowship. With the income of this he went to Europe and studied with Vidal in Paris. Since then all his work has been "thought" orchestrally; and among his sketches are embryonic symphonic poems that should have seen the light of day.

Arthur Farwell, in a recent criticism written for *The Art of Music*, gives this estimate of Lambord's creative work:

"Benjamin Lambord is a composer whose work reflects in a striking manner the evolutionary upheaval which, in the present generation, has carried the nation from the end of the old epoch to the beginning of the new. There could not well be a closer fidelity to the old German musical spirit and style, especially as pertains to the *Lied*, than in Lambord's early songs."

Little need be said of Lambord's personality and the charm that his intellect and sparkling wit exercised over all that knew him. It is no idle phrase to say that all who met him—and his friends were a host—became his debtors. His generosity and good nature were of the kind that invited exploitation. Only one thing nature seemed to have omitted in his make-up—a sufficient will for self-preservation. Of sordid selfishness he had not a touch.

Letters from musicians have begun to pour in to the writer, all of which contain expressions of the high regard in which Lambord was held by his colleagues. Thus Henry F. Gilbert says:

"Lambord was one of those charming, witty, and delightful persons whose removal makes one feel the world to be a definitely poorer place to be in. In him I not only perceived a most disinterested devotion to the spirit of beauty, coupled with an unselfish and tolerant spirit toward others, but I also felt a pure and spiritual rectitude as a fundamental trait of his nature."

Edward Burlingame Hill of Harvard writes:

"Mr. Lambord had a rare nature, and extremely winning personal traits, which united to his sincere artistic nature will make his passing a genuine loss to musical affairs in New York."

Prof. Daniel Gregory Mason writes as follows:

"He will be a real loss to those who knew and liked him. He had a consciousness of the best things and a desire to work for them which are rare. Without having known him at all intimately, I got the impression that the rareness of such an attitude, the cheapness and second-rateness of most musical undertakings, depressed and discouraged him, and that he was often unhappy."

At the time of his death, Mr. Lambord was engaged upon the completion of a volume of critical analysis, "The Orchestra and Orchestral Music," to be published in "The Art of Music" series. He leaves a widow and a young daughter. His funeral services were held on Thursday last in St. Luke's Church. The music used was almost all Lambord's own. Several musicians of note were observed among those paying their last respects.

SAINT-SAËNS TALKS OF MUSIC HISTORY

Witty and Erudite Lecture Delivered by the Composer in
San Francisco

SAN FRANCISCO, June 10.—Camille Saint-Saëns, close upon eighty years of age, is an active and enthusiastic visitor at the Exposition almost every day. He has declined many public offerings of homage, but occasionally accepts dinner invitations and has publicly lectured in the French colony. Three programs of his works have been arranged, the dates being June 19, 24 and 27. In these concerts he is to direct the Exposition Orchestra. Sousa's Band will assist, and the soloists will be Katherine Ruth Heyman, pianist; Ada Sassoli, harpist; Horace Britt, cellist, and Wallace A. Sabbin, organist.

The Saint-Saëns lecture was given in the French Pavilion on Tuesday. Redfern Mason in his *Examiner* account of it says the venerable composer "talked, played the piano and sang recitative as it should be sung, and as it should not." Mr. Mason continues:

"Saint-Saëns talked about music with that erudition, urbanity and sly malice that characterize the man in his published works."

"He began by talking about the neumes and diaphony, remarking with a touch of irony that, before the thirteenth century, music was a 'grimoire,' which, if my memory serves me right, is a 'devil's grammar,' a volume beloved of astrologers and witches. He glanced at the superstition, based on the undecipherableness of manuscripts, that all the songs of the *trouvères* were in triple time. He also touched on the Oriental origin of many of the melodies of the ecclesiastical plain-chant and compared them with the improvisational outpourings of the muezzins of Islam."

"A Cappella" Music

"Coming down to Palestrina, he was on firmer ground. But, while paying

tribute to the genius of the great Roman, he reminded us that Pierluigi did not hesitate to make music on tunes of a startlingly secular description. To make good his point, Mr. Saint-Saëns played 'J'ai du bon tabac' à la Palestrina, with solemn contrapuntal weavings. He also touched humorously on the different ways in which a *cappella* music is sung. In Paris he heard it sung *pianissimo* with incredible slowness, so that the 'longs' were too much for the longest-winded singer, and had to be completed by a second voice. In the Sistine Chapel he heard the opposite vice of misrepresentation; for there the vocalists sang at breakneck speed.

"The influence of instruments on the development of music formed a delightful part of Mr. Saint-Saëns's discourse. He told of the treasure of dance music written for lute and theorbo by writers contemporary with Palestrina, music full of the true spirit of the world of living men. Incidentally, he emphasized the fact that the association of the minor mode with grief and the major with optimism is a comparatively modern innovation. A Tambourin by Rameau and a love song from the 'Acis and Galatea' of Handel were cited as illustrations of the joyousness of the minor mode. When the Saxon composer pictures Acis in tears, he turns to the major. Even the Dead March in 'Saul' is major in mode."

"Another important point had reference to the changes that have taken place in the construction of instruments. Mr. Saint-Saëns played the great opening strain of the Bach 'Chaconne' as it must have sounded when the bow was literally arched, and not straight in form as it is to-day. Curved, the bow could grip the quadruple harmonies as a unit; to-day they must be read in arpeggio. The clavier he prefers to the modern piano in many compositions. Nay, he calls the modern grand an 'instrument of war,' and laughs at the idea of the art of 'touching' the piano."

Reverence for Originals

"Against editors in general Mr. Saint-Saëns poured out the vials of his scorn. Kalkbrenner he metaphorically flayed, and he scoffed at the meticulous excesses of Reinecke and Riemann. His doctrine is to go back to the original document; but this, he regrets, is seldom done."

"How the ornaments of old-time music should be played was dwelt upon in the same devout spirit of reverence for the intention of the composer. Recitative, he held, should be practiced from the viewpoint of declamation. In this domain he held Mme. Viardot as the last great representative of the good tradition."

"Playing the Chopin 'Berceuse,' Mr. Saint-Saëns shows the harmonic iniquities that are practiced by our modern virtuosi, with their excessive use of the pedal. The right use of *rubato* also claimed his attention; he inveighed against too great use of the *vibrato*. 'Music is expressive of calm, as well as of passion,' he said, and played a contemplative movement from a violin concerto, first as it should be played, then with the perverse emotionalism which is sometimes put into such works." T. N.

Exponents of Miller Vocal Art Science in Briarcliff Recital

The regular Sunday evening concert at Briarcliff Lodge, N. Y., on June 12, took the form of a recital by the artist students of Miller vocal art science under the direction of Adelaide Gescheidt. The program included an address describing the purposes of the system by the founder, Dr. Frank E. Miller. Then followed several arias and songs by five artists of the school and a song cycle by Ethel Watson Usher and Dr. Miller, sung by a double quartet.

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Advises Musical Artists to Cultivate Business Sense

Concert Manager Can Best Help Those of His Clients Who Help Themselves, Says Royal Dadmun—The Increased Interest in American Artists and in Songs Sung in English

PERHAPS never before has the American concert-singer come in for so generous a hearing as at the present time, and the day of a lack of appreciation of native singers is well nigh a thing of the past. Among the singers born and bred in this land who have shared in this appreciation is the baritone, Royal Dadmun.

Optimism is the note that has sounded through the eight years of endeavor which have brought this singer to his present position in the concert-field. Mr. Dadmun has made no overnight success. In 1907 he came to New York from his home in Williamstown, Mass. He decided, practically on the spur of the moment, to try for a musical career, and obstacles that arose in his path were met with a smile. Here is Mr. Dadmun's view of the situation: "I wonder often why there is so much dissatisfaction among concert artists. I don't think that they look at their profession as they should. To me, it is just like any other business—one time you win, again you lose. That is, at one concert you score heavily, and then again you do your level best and it simply doesn't 'get over.' But that is the same in everything in life, isn't it?"

Criticism of Young Artist

"I think the young artist is subjected to too drastic a type of criticism in the large music centers. By that I mean that the neophyte has to measure up to the same standard in the critic's mind that is applied to the experienced singer who comes here from abroad or the one who has sung here for years. On the other hand, I don't believe that enough time and attention is paid by young singers to enlarging the repertoire, to say nothing of fundamentals. By fundamentals I mean production. The singer who hasn't made a serious study of production is taking awful chances when he goes out on the platform. I've worked eight years and I'm getting around now to the place where I feel confident of my mechanism. It's a rare joy for the singer when he gets that far and it's worth all the 'plugging' that has to be done to accomplish it."

"Be a good listener," I would like to say to all of our younger singers. You can learn so much in this way. I know, for I've done it. As for America offering educational opportunities in music, there's no doubt in my mind that everything necessary can be gotten right here. The propaganda of Mr. Freund in MUSICAL AMERICA is working wonderfully. We concert singers know it."

"I have always sung a lot of songs in English, for I believe that the American singer holds his audience best when he is singing in his native tongue. There



Royal Dadmun, the Popular American Baritone. From a Recent Snapshot

is a vast difference in offering an all-English program and having one DEMANDED. Put 'demanded' in capitals, if you please. That's a step forward, you know. And American songs are featured on my programs. We have plenty of American song-composers who are doing work that compares favorably with what is being done abroad. I would like to say, however, that our composers ought to pay more attention to the poems they choose to set to music. One finds altogether too many indefinite poems used for songs. If the composer will bear in mind that the singer has to create a picture in his hearer's mind, when he sings a song, he will select poems that do that and thus aid the singer, instead of hindering him."

Cultivating Business Sense

Mr. Dadmun firmly believes that an artist should cultivate business sense. "Of course, one should have a manager, but one should not sit home and wait for the manager to call him up and tell him where to go and sing. Things don't happen that way. The singer should go after the business himself. There is a process of growth and construction here just as in one's art. Go out and meet people in various communities; work things up. Then your manager will be able to do more for you and the road will not be so hard."

The right teacher came in for discussion. Mr. Dadmun has been working this year with Herbert Witherspoon and, like many of the other professional singers who have come under the guidance of this American basso, he is enthusiastic about him. "There is no question about the advantage of studying with a man who has himself made a success as a singer. Mr. Witherspoon is an established success in the concert field. He has the sanest ideas. And what an artist and interpreter he is!"

Mr. Dadmun was the soloist in New York with the Schola Cantorum in one of

its Carnegie Hall concerts last year under Kurt Schindler; made a highly favorable impression in recital at Aeolian Hall, New York, and has sung during the year in Pittsburgh, Albany, Boston, Chicago and New Orleans. He has also made a conspicuous success in recitals at colleges, having been well received this season at Williams and Hamilton. Mr. Dadmun will sing at several concerts in Maine in August. A. W. K.

ALICE McDOWELL'S SEASON

Closing Performances of Much Interest Given by Boston Pianist

BOSTON, June 7.—Alice McDowell, the Boston pianist, is closing a busy season of concert engagements and teaching. Among her most recent appearances was a joint recital which she gave with Frances Burr, soprano, in Exeter, N. H. Miss McDowell chose her program from Mozart, Scarlatti, Chopin, Mendelssohn, Saint-Saëns and Cyril Scott, and for her expressive delivery of it was heartily applauded. Miss Burr gave pleasure in her groups of Italian, French and English songs.

Another interesting performance of Miss McDowell was her appearance at the Plymouth Theater, this city, when she was one of a list of Boston artists who were heard between the acts at a special performance of the Italian drama, "Malia," given by Mme. Mimi Aguglia, the famous Italian tragedienne. On this occasion Miss McDowell played the Pastorale Varié, Mozart; Scherzo, Mendelssohn, and Etude en Forme de Valse, Saint-Saëns. She gave a captivating performance, distinguished for clean-cut technique. Her versatility was shown in the delicate and crisp performance which she gave the Mendelssohn Scherzo, and the compelling delivery of the Saint-Saëns Valse. W. H. L.

Summer in Canada for Wassily Besekirsky

Wassily Besekirsky, the Russian violinist, has gone to Canada for the Summer and will return in the early Fall for a tour which will open in New England. He will be in the South the early part of October and will appear before some of the important clubs in joint recitals in December and January. One of his important engagements next season will be a concert in Portland, Me., in February.

Syracuse Festival Expenses Equalled by Receipts

SYRACUSE, N. Y., May 31.—According to preliminary reports, Warren E. Day, treasurer of the recent festival here, will be able to show that receipts from the event were equal to the expenses. The cost of the festival was approximately \$13,000, and the directors feel that to meet the cost is an achievement this year when most enterprises are suffering from a falling off in patronage.

Sittig Trio Heard at Columbia University

Despite warm weather a large audience gathered at College Hall, Columbia University, on June 4, to hear a concert given by the Sittig Trio with Adele Krueger, soprano, and Christiane Wolter, pianist. The program, which was decidedly interesting, was skilfully played and ranged from Haydn to Richard Strauss. Frequent encores were demanded.

German Societies to Sing "Star Spangled Banner" Instead of "America"

Because "America" is sung to the tune of England's national anthem, it will not be on the program at the mass meeting of United German Societies in Madison Square Garden, New York, on June 24. This was decided at a meeting in Mannerchor Hall, New York, on June 14. "The Star Spangled Banner" will be sung instead.

THREE CONCERTS IN DULUTH FESTIVAL

Minneapolis Orchestra and Soloists Find a Keenly Responsive Public

DULUTH, MINN., June 10.—Three symphony concerts by the Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, with assisting soloists, constituted the program of a music festival in Duluth which gives that city a prominent place among the progressive musical cities of the Middle West. The festival was under the auspices of the Duluth Curling Club and under the direct management of Mrs. Stephen S. Jones. The successful issue of the undertaking speaks for the drawing quality of the attraction, excellent local management and a widely responsive public. The curling rink, where the concerts were held, has a seating capacity of about 3,700 and was practically sold out for each of the three performances. A wide range of prices prevailed. A special price was made for school children, who attended the matinee in large numbers.

Three large committees enlisted the services of practically all of the leading musicians and many prominent citizens of Duluth. Mrs. Stanley R. Holden, president of the Drama League, was the chairman of the committee on house arrangement; Mrs. E. L. Schmeid, chairman of the advisory board of arrangements, and Mrs. Elmer Whyte, chairman of the general committee of arrangements. The managerial experience of Mrs. George S. Richards, former president of the Matinée Musical, was brought into play, as was that also of Carlo Fischer and Richard Horgan, of Minneapolis, all of whom yielded the palm to Mrs. Jones for her efficient organization of the various forces concerned.

The central figure of the engagement was Emil Oberhoffer, who made orchestral features of Beethoven's C Minor Symphony; César Franck's in D Minor and that of Tchaikowsky in F Minor. MacDowell's "Woodland Sketches" had a place in the program, as did also the "Caucasian Sketches" of Ippolitow-Iwanow. Liszt's symphonic poem, "Les Préludes" and the "Finlandia" of Sibelius called forth expressions of distinct appreciation. The "Mignon," "Tannhäuser" and "Magic Flute" Overtures were played.

The soloists appearing during the series were Marie Sundelius, soprano; Alma Beck, contralto; Albert Lindquest, tenor; Henry Williams, harpist; Cornelius van Vliet, cellist, and Marion Green, baritone. Each scored a triumph; each contributed to the success of the occasion.

T. W. Hugo, a prominent citizen, spoke during the intermission on the last night, tracing the development of musical life in Duluth, referring to and introducing Mrs. Jones as "the exciting cause" in this latest achievement. F. L. C. B.

Dippel to Manage Titta Ruffo in Concert Tour

Andreas Dippel, the impresario, announced this week that he had engaged Titta Ruffo, the baritone, for a concert tour next season, following Mr. Ruffo's engagement with the Chicago Opera Company.

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Mrs. Caroline Bland Sheler, of Boston, recently gave a pleasing song recital in the Faith Presbyterian Church, of York, Pa.

James M. Helfenstein, organist for many years at Grace Church, New York, was quietly married to Lillian M. P. Spyr in that edifice on June 8.

De Witt Coutto Garretson was recently heard in St. Paul's Church of Watertown, N. Y., where he presented an attractive program of organ works.

Walter L. Rohrbach, organist and choir leader of Trinity Reformed Church, Hanover, Pa., for the last two and one-half years, has resigned his position.

Joseph C. Beebe, the organist at South Church, New Britain, Conn., gave the first of a series of recitals there on June 6. He was assisted by Ada M. Segur, soprano, who sang pleasingly.

Walter B. Carey and Nellie A. Carey, pupils of Henry M. Rudesill, aged sixteen and fourteen respectively, gave a meritorious piano recital in Jenkins Hall, Hutchinson, Kan., on June 4.

The first of two piano recitals by pupils of Arthur Schuckai at Music Hall, Branford, Conn., brought forward some twenty youthful soloists. William Ahern, basso, assisted admirably.

Bertha Cushing Child, the Boston contralto, presented two of her advance pupils, Gertrude Tingley, mezzo-contralto, and Miriam Caro, soprano, in an artistic recital in Boston on June 11.

A thoroughly enjoyable piano recital was given at Marshall College, Huntington, W. Va., on June 9, by George L. Strockling. He was assisted by Mary Crum Park, a gifted soprano.

The Oneonta Choral Society presented Gaul's "Joan of Arc" in the Albany (N. Y.) High School auditorium on June 7. William Sheehan and Roger H. Stonehouse assisted as soloists.

An organ and vocal recital was given on June 4 in St. David's Church of Austin, Tex., by Bertram T. Wheatley, organist, and his pupils, Flora Reese, soprano, and J. Lewis Dunn, tenor.

The Estey Chorus, directed by Nelson P. Coffin, and assisted by an orchestra conducted by William Beck, provided an exceptionally good concert at the Northfield (Mass.) Seminary on June 7.

Eleven and twelve-year-old pupils of Louis A. Potter, of Washington, D. C., Margaret and Elizabeth Fultz, revealed much talent both in solos and ensemble playing in a recent recital in the Capital City.

The new organ at the Methodist Protestant Church of Gratton, W. Va., was heard for the first time on June 4, when S. D. Smith gave a recital on it. The Mozart Quartet and Florence Hamilton aided.

Helen Renrose Donlevy, a young harpist of Philadelphia, made her debut before York (Pa.) music lovers at a recent charity entertainment. Mrs. James Maxwell Rodgers, mezzo-soprano, was another soloist.

A concert took place at Loretto Academy Auditorium, Pueblo, Col., on June 3, in which the soloists were Ruth Leiter, Josephine Finlan, Mme. Vegara, Wilhelmina Linderman, Mary Fuschino and Placida Garcia.

Carl Paige Wood gave a splendid organ recital in the Unitarian Church of Taunton, Mass., on June 6. His offerings constituted a masterly specimen of program making and their interpretation was noteworthy.

An enjoyable Providence song recital was given on June 4 at the music room of Mrs. Raymond Wesley by Ella M. Hopkins, soprano, a pupil of Mrs. Wes-

ley, assisted by Thomas C. Stapleton, cellist, and Mary Sweet Winsor, accompanist.

A concert was given on June 11 in Graduates' Hall, Albany, N. Y., by Jane Tuttle, dramatic soprano, representing the National Society for Broader Education. Miss Tuttle was assisted by Genevieve Fodrea, violinist, and Adele Laue, pianist.

Olivet Congregational Church of Bridgeport, Conn., was the scene of an interesting Scotch musicale on May 27. Excellent soloists were Ethel P. Hubbell, soprano; Sidney A. Colburne, tenor; Arthur P. Smith, violinist, and L. Austin MacConnell, basso.

Saint Clair Sherwood and Rosemary Lillard, pupils of Horace Clark, gave a piano recital on May 31, in their teacher's studio, Houston, Tex. Despite their youth (they are aged fifteen and sixteen, respectively) the soloists played a difficult program commendably.

A large audience heard the recital given by the post-graduate pupils of Mrs. M. Pfuhr-Froelich's School of Music, Harrisburg, Pa., June 3. Mrs. Frank K. Binnix, formerly of Harrisburg, assisted. A program of compositions by Americans was given.

The concluding meeting of the music section of the Woman's Club of Wheeling, W. Va., was held on June 11 in the residence of Mrs. H. M. Kimberland. The program was presented by Mrs. Edward Stifel, Mrs. Delavin McGregor, Katherine Ebbert and Ruth Pettit.

A concert was given on June 8 at Grace Episcopal Church, Albany, N. Y., by Mary Whish, soprano; Fred Whish, tenor; Joseph Chandler, baritone; Mrs. A. H. Roberts, contralto, and the chorus choir of the church under the direction of Esther Dunn Keneston, organist.

At the home of Mrs. W. G. Warnock, Meriden, Conn., on June 7, the following musicians gave a concert: Katherine Warnock, Doris Kerwin, Ralph Gomez, Mary Randall, Bessie Illingworth, Beulah Pinks, Roger Squire and Arthur H. Brooks.

Sculpture Court in Indianapolis, Ind., was well filled on May 31 for the joint recital given by Bernice Reagan, violinist, pupil of Nathan Davis, and Clifton J. Furnas, pianist, pupil of Nellie B. Schaefer. They were assisted by Helen Douglass, soprano, who was accompanied by Mrs. S. K. Ruick.

The younger violin pupils of Leslie E. Vaughan gave a recital at Mr. Vaughan's studio, Bridgeport, Conn., on June 7. Some of the soloists were Benjamin Pakras, Harry Rudnik, Morris Hoffman, George Goldman, Leonard Wagner, Alfred Keller, Mordaunt Wilmott, Beatrice Bishop and Ernest Davis.

The following advanced pupils of Gertrude Watts gave a piano recital at her studio, Bluefield, W. Va., on June 5: Helen Smith, Gladys Honaker, Mabel Bivens, Ruth Vass, Sarah Bowen, Julie Echols, Edna Fleshman, Annie Matz, Ethel Greenspon, Packie Anderson, Mary Wilson, Cleo Cash and Ruth Bodell.

Theodore von Heinert, baritone; Laura Maverick, mezzo-soprano; Alois Trnka, violinist, and Hans Barth, pianist, gave a concert before a good-sized gathering in Elks' Hall, Yonkers, N. Y., on June 9. The program, which was discriminatingly designed, was interspersed with dances by Johanna Solger.

In the recent examinations of the Dominion College of Ottawa, Can., tried by the pupils of the Rideau Street Convent, the following students were successful: Marie Cahill, Ruth Quain and Germaine Chatelain. The college medal and first class honors have been awarded Miss Cahill, Miss Quain and Miss Chatelaine.

A piano recital by Emila Cutler's pupils in Masonic Hall, Amherst, Mass., on June 6, served to reveal the varied talents of Paul Bowles, Alice Smith, Gladys Pettijohn, Victor Butterfield, Doris Pierce, Mary Smith, Charles Dickinson, Florence Loomis, Laura Dickinson, Marion Wolcott, Ruth Brown, Marion Page and Julietta O'Donnell.

Assisted by G. F. Kilbourne, pianist; Clark Moore, tenor, and Mrs. Louis C. Mautte, soprano, a piano recital was given in New Haven, Conn., on June 12 by the following pupils of Benjamin F. Rungee: Sarah Merrian, Rose Smirnoff, Joseph Feldman, Tessie Rosen, Ellen Pierson, Esther Diamond, Margaret Demander, Dorothy Morris and others.

Henrietta Gainsley's pupils recently gave the last of a series of piano recitals in Albany, N. Y. Those contributing to the program were Florence Terwilliger, Rosalie Garrah, Edna Lanehart, Madeline Thohl, Elizabeth Roberts, Katharine Hamlin, Eleanor Hamlin, Katherine Bamer and Paula E. Smith. Miss Gainsley closed the recital with a Leschetizky number.

Results obtained by patient and painstaking instruction were shown by the pupils of the Music School Settlement of Providence, R. I., on June 7, when a pupils' recital was given in the Edward MacDowell Room of the Music School, of which Mrs. Ann Gilbreth Cross is director. Pupils from the vocal, piano and violin departments were represented in the recital.

The Von Unschuld University of Music, Washington, D. C., has held a series of recitals by its graduating pupils leading up to the final exercises on June 14. Those participating were Carrie Bruce, Ruth Bower, Mabel M. Anderson, M. Finkels, Frances E. Gutelius and Ethel Coffin. Florence A. MacDonald presented her vocal pupils, Richard Maxwell, Miriam Webb, Edith Sanborn and Dorothy Freeman.

Robert Leroy Haslup, organist, assisted by his advanced class of organ and vocal pupils, gave an interesting recital on June 8, at Brown Memorial Presbyterian Church, Baltimore. Those taking part were Myrtle Amoss, Elizabeth Birnie, M. Ida Ermold, Lila R. March, M. Elizabeth Wentz, Mrs. G. M. Stewart, Florence A. Arthur, Cora B. Boblits, Lydia C. Gross, Helen E. Steeyer, Alma Vandermaast, George Gross and Robert Leroy Haslup.

At the closing concert given on June 1 by the students of the Indiana School for the Blind, Indianapolis, an attractive program was made up of piano, violin, flute and vocal numbers. Both the solo and ensemble numbers aroused the keen enthusiasm of the audience which filled the auditorium. Kuhlau's duet for flutes, "Allegretto Scherzando," op. 39, played by Fred Schwarz and Oscar Wiles, and the Homberg "Kinder Symphonie" were examples of artistic playing and earned spontaneous applause.

Among recent pupils' recitals of merit in Washington, D. C., was that given under the direction of Pearl Waugh. Those taking part were Freda Ring, Elizabeth Jose, Louise Ryan, Herminia Ellis, Mrs. Kerfoot Alfeck, Margaret Wilflay and Dorothy Dennett. MacDowell was given especial prominence in the program of piano numbers. The pupils were assisted by Cordelia Kautz, who sang groups of German, French and English songs and the Air de *Lia* from "L'Enfant Prodiges."

The Niagara Falls Choral Society, under the leadership of John Pierce Langs, at its seventh annual concert, performed Elgar's "King Olaf." Marvin Burr, of Rochester, tenor, and Guernsey Curtiss, of Rochester, bass, were two of the soloists. The difficult work was sung by the chorus with spirit, accuracy and fineness of shading. An important part fell to Mr. Burr, who sang with admirable force and feeling. Mr. Curtiss, always a favorite with Niagara Falls audiences, sustained his reputation on this occasion.

A musicale of uncommon interest was given June 4 in Providence, R. I., at Miss Wheeler's School. "The Golden Threshold," an Indian "song garland," the words by Sarojini Naidu, an East Indian poet, and music by Liza Lehmann, was given in Providence for the first time. The music was well sung by Mrs. Rose Thayer Thomas, soprano; Mrs. Elizabeth Northup Cummings, contralto; E. Lindsay Cummings, tenor, and Robert Reid, bass. Helen Hogan was accompanist.

The High School Glee Club of Valdosta, Ga., gave its annual closing recital on June 1, the feature being "Old Glory," a patriotic operetta in two acts by Anthony J. Schindler. This work, which was directed by T. D. Seals and C. V. Murphree, was competently done and proved entertaining. The principals were Messrs. Crawford, Ashley, Blair, Dasher, de Milley, Smith, Pinkston and Sims. Pupils in the primary and intermediate grades of the Murphree Studios were heard in recital on June 8. A cordial audience attended.

Of exceeding interest were the commencement exercises at the Minneapolis School of Music, Oratory and Dramatic Art on June 11, in the Unitarian Church of that city. The list of soloists, each of whom afforded pleasure, included Edmund Langlais, Mary L. Yager, Gladys Perry, Theodore Veidt, Grace Nelson, Beulah Brown, Marcella Moody, Lottie Saby, Esther Wold, Ebba Sundstrom and Ella Sundstrom-Pendleton. The concertos and varied numbers were accompanied by an orchestra of strings and horns directed by William H. Pontius.

Dudley Buck's cantata, "The Legend of Don Munio," was sung in Providence, R. I., June 3, by a chorus of 160 voices, made up of members of the various Catholic Church choirs of the city, under the direction of the Rev. Austin J. O'Toole, of the Cathedral. The soloists were Virginio Capelloni, basso, of Boston; Helen Manning, soprano; Claudia Rhea Fournier, contralto; James H. Rattigan, tenor; James A. Conway, tenor, and William Lynch. The orchestra was assembled by R. H. Fairman, director of the Providence Symphony Orchestra.

The choir of St. Michaels and All Angels Protestant Episcopal Church, of Baltimore, offered a special service at St. Phillip's Church, Laurel, Md., on June 8. Maunders' sacred cantata, "Penitence, Pardon and Peace," and an anthem by Schubert, "Where Thou Reignest, King of Glory," were well sung. The choir was under the direction of G. Thompson Williams, organist at St. Michael's, and the soloists were Dr. B. Merrill Hopkinson, baritone, and George F. Bayliss, tenor. Mr. Williams gave a short organ recital before the services.

Elizabeth Reeside was the guest of honor at the June "Ladies' Night" of the Press Club of Washington, D. C. This singer is a Washington woman who has recently reached professional heights. The others on the program were S. M. Fabian, president of the Washington College of Music, who played piano numbers; Clara W. E. Lambert, who was heard in several songs; Maurice P. Fitzgerald, who offered tenor solos; the Ladies' Glee Club of George Washington University, and the Pi Beta Phi Sorority, Isabelle M. Pechin and Willard S. Shelby.

A unique Washington, D. C., recital, which displayed unusual musical talent, was that of the pupils of the Maryland School for the Blind. There were solos and ensemble numbers for piano, violin and cello, as well as vocal solos and choruses, all of which reflected credit upon the director of music, Charles H. Bochau. Those taking part, in addition to the classes, were Audrey Birch, Mary Croucher, Catherine Bradley, Emma Cook, Esther Elkins, Grace Church, Evelyn Elliot, Olive Stevens, Mellic Winchelman, Bertha Kittleband, Grace Voorhees, Marian Smith, Dorothy Patten, William Zamzyria, Margaret Gunther, Ruth Thorpe, Alice Healy, William Mohler, Delphine Desio, Arthur Richmond, Anna Robertson, Elizabeth C. Pattilo.

Presentation of movements from concertos by Chopin, Grieg, Beethoven, Schuett and Saint-Saëns was the dominant feature of the graduating exercises of the Washington (D. C.) College of Music. Those taking part in the program, with the exception of Walter Sorrell, were graduates and were as follows: Post graduates, Marcia L. Merrill and Kathryn M. Bouck; artist's diploma, Florence E. Reynolds, Elizabeth C. Morrell, Mary M. Thompson, Emily S. Bradley, George D. Thompson and Elizabeth F. Latus; teacher's certificate, Isabel N. Gladding, Sara E. Perkins, Bessie A. Marks, Alma M. Thomas, Gertrude E. Becker, George H. Emmans and Cecile Carter; senior graduate diploma, Jessie B. Lea, and vocal certificate, Willard S. Haynie. The diplomas were presented by S. M. Fabian, president of the college.

TO CONDUCT NORMAL CLASSES IN THE EAST

Louis Arthur Russell, Prominent Educator, Outlines Interesting Summer Sessions for Teachers



Louis Arthur Russell, Noted Teacher and Author on Musical Subjects

Louis Arthur Russell's Summer Sessions this year are all to be confined to Eastern localities, contrary to his usual custom of having at least one normal class in the west.

The call for special teacher's classes in the neighborhood of New York City has determined this author and instructor to remain in touch with Metropolitan teachers and others visiting the East during July and August.

Mr. Russell's teachers' classes will be held during July in the College of Music, Newark, N. J., and during August in the large Dominican Academy at Caldwell Highlands on one of the northern spurs of the Orange Mountains, N. J.

These "normals" each Summer bring teachers and professional students from all parts of this country and Canada, each Summer adding many teachers to the Russell-method circuit, which now reaches through all of the principle music centers.

Mr. Russell is always in the forefront in modern pedagogy relating to singing, pianoforte playing, class teaching and analysis, and his many books on these

subjects all proclaim him a disciple of thoroughness and of strong American sympathies, an acknowledged expert in such subjects as English diction, phonic and expressional; rational processes of voice culture, methods of voice preservation and repair, with complete processes of body building for breath control.

Russell-method teachers are now doing important work throughout the country, the especial mark of these instructors being thoroughness in practical development of players and singers, and a high grade of musicianship.

Alfred Y. Cornell's Albany Pupils in Recital

ALBANY, N. Y., June 10.—The recital given by the pupils of Alfred Y. Cornell, the New York vocal instructor, at the Academy of the Holy Names early this month reflected great credit on this teacher's ability. A finely varied program presented, among others, five young singers, Irene Nagle, Sophie Stein, Anita Harrison, Madeleine Preiss and Dorothy Hoag, in songs by Orth, Finden, Rogers, Bond and Bemberg. Edward Hosmer, tenor, in "Rodolfo's Narrative" from "La Bohème," which he sang finely, his high C being thrilling, as well as a group of songs later; Grace Klugman Swartz, who showed fine intelligence and unusual temperamental equipment in Chadwick's "Danza" and Henschel's "Spring," and Sybil Carey, contralto soloist at St. Vincent de Paul's Church, whose luscious voice was resplendent in songs by Kürsteiner, Ries and Goring-Thomas. Edith S. Garrison sang a "Bohème" aria; Marie Bernardi Taaffe, soloist at St. Patrick's Cathedral, displayed her truly remarkable voice in the "O Mio Fernando" from Donizetti's "Favorita," and Florence Wertheim, a rarely gifted singer, sang a group of Rachmaninow, Rubinstein and Chopin numbers in an admirable manner. She is an excellent musician, having had training in piano at the convent, as well as vocal instruction.

Interesting also was the performance of Adelaide Viola Belser, a fourteen-year-old girl pianist. She played Stojowski's and Chopin works.

Philadelphia Violinists and Singers in Commencement Recital

PHILADELPHIA, June 14.—The concluding recital of the season by the violin pupils of J. W. F. Leman and the vocal pupils of W. Palmer Hoxie was given in the auditorium of the Central Y. M. C. A., Friday evening. Special features were solos by Mary Smith Goukler, lyric

Boston Sextette Club.—Ackley, Ia., June 21; Waterloo, Ia., June 22; Decorah, Ia., June 23; Waukon, Ia., June 24; Red Wing, Minn., June 25; River Falls, Wis., June 26; Northfield, Minn., June 27; Faribault, Minn., June 28; Spring Valley, Minn., June 29; Blue Earth, Minn., June 30; Fairmont, Minn., July 1; Lake Crystal, Minn., July 2; Redwood Falls, Minn., July 3; Willmar, Minn., July 4; Dawson, Minn., July 5; Redfield, So. Dak., July 6; Huron, So. Dak., July 7; Brookings, So. Dak., July 8; Pipestone, Minn., July 9; Hawarden, Ia., July 10; Canton, So. Dak., July 11; Cherokee, Ia., July 12; Pocahontas, Ia., July 13; Glidden, Ia., July 14; Dexter, Ia., July 15; Boone, Ia., July 16; Indianola, Ia., July 17; Corydon, Ia., July 18; Essex, Ia., July 19; Sidney, Ia., July 20; Falls City, Ia., July 21; Hiawatha, Kan., July 22; Frankfort, Kan., July 23; Greenleaf, Kan., July 24; Osborne, Kan., July 25; Stockton, Kan., July 26; Phillipsburg, Kan., July 27; Mankato, Kan., July 28; Lebanon, Kan., July 29; Red Cloud, Neb., July 30; Hastings, Neb., July 31.

Orchestras, Quartets, Choruses, Etc.

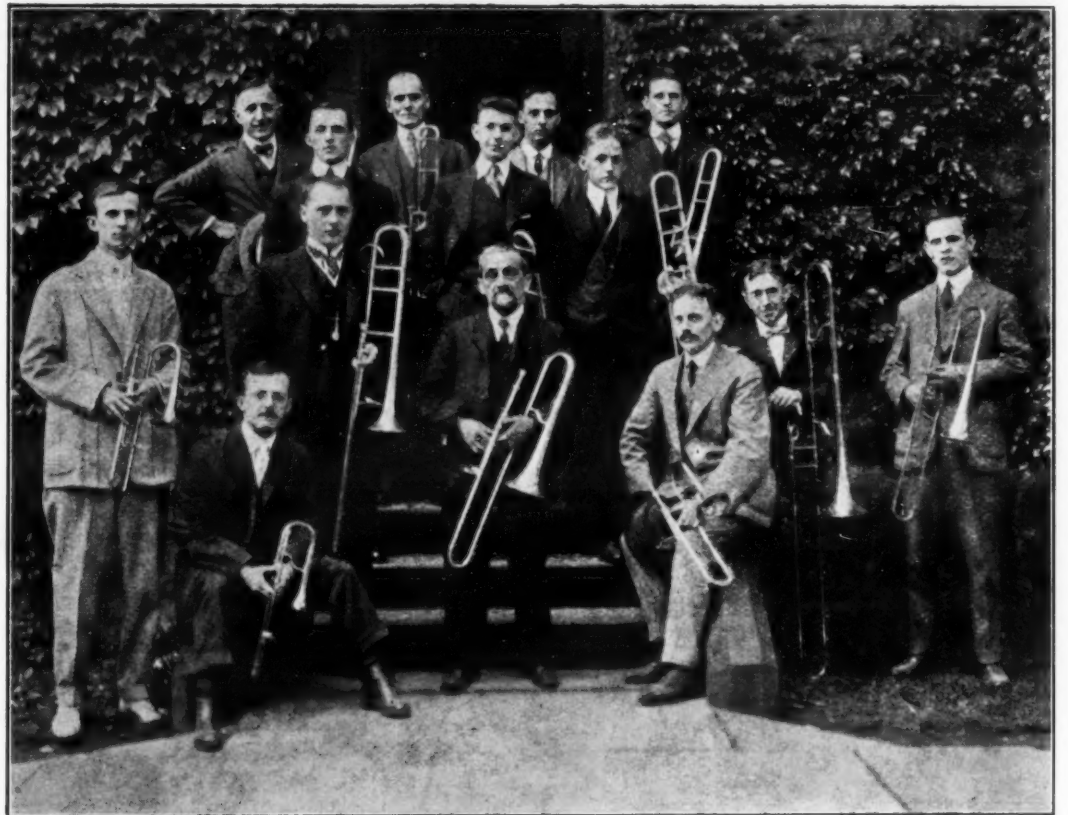
Gamble Concert Party.—Nashville, Tenn., June 21, 22; Ackley, Ia., June 24; Waterloo, Ia., June 26; Decorah, Ia., June 27; Northfield, Minn., June 30; Faribault, Minn., July 1; Fairmont, Minn., July 3; Redfield, S. D., July 9; Huron, S. D., July 10; Brookings, S. D., July 11; Pipestone, S. D., July 12; Canton, S. D., July 14; Boone, Ia., July 18; Indianola, Ia., July 20; Falls City, Neb., July 24; Phillipsburg, Kan., July 30; Holdrege, Neb., Aug. 2.

Sousa and His Band.—Panama-Pacific Exposition, San Francisco, Cal. (nine weeks to July 23, inclusive); Willow Grove Park, Pa., Aug. 15, twenty-nine consecutive days; Pittsburgh Exposition, Sept. 13.

Tollefsen Trio.—Round Lake, N. Y., Aug. 6, 7.

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Trombone Choir Heralds Bach Festival from Church Tower



BETHLEHEM, PA., June 9.—Most picturesque of the customs surrounding the Bach Festival at Bethlehem is the ceremony of having the various sessions heralded by chorals played by the trombone choir from the tower of the Packer Memorial Church. The members of the trombone choir in the recent event are shown in the above picture. Reading from left to right, top row: J. George Lehman, George E. Sigley, Charles Kemper, Owen Rice. Second row: William Miller, R. Maines, A. Thaeler. First row: R. C. Sigley, Raymond Bodder, A. Leibert, Charles Bechel, Spurgeon Sigley. Seated: Earl Bruch, J. M. Leibert.

soprano; Nellie Isaac, soprano, and Raymond Hawley, all of whom were enthusiastically received, while Dorothy Bible, the exceptionally talented young violinist, who is to make a professional tour next season, also scored an emphatic success. Others who took part were Leonard Epstein, Marion Gansert, Roy Comfort and Frank Bovell, violinists, and Jeanette Rosenbaum, Earl Beatty and Mrs. Fay Weber-Leman, accompanists. Two original songs, "My Secret" and "A Baby's Eyes," very creditable compositions by Mr. Beatty, were especially enjoyed, as expressively sung by Mrs. Goukler, while violin quartets and ensembles by pupils of Mr. Leman also were well done. Miss Bible, the violinist, was presented by J. Leeds Clarkson, with a diploma—Certificate of Proficiency, 1913. The examiners were John K. Witzeman, Albert Moret and Samuel Belov, members of the Philadelphia Orchestra; Benjamin D'Amelio, of the Chicago Grand Opera Orchestra, and W. Palmer Hoxie. A. L. T.

Boston Bandmaster Dedicates Composition to King of Italy

BOSTON, June 7.—Stanislaw Gallo, the Boston bandmaster and author of "The New Wind Orchestra," has dedicated one of his recent compositions to the King of Italy, in recognition of which he has received a formal acceptance from King Victor Emmanuel III. The composition is entitled "Life's Journey to Death," and when heard in Boston, as played by Mr. Gallo's wind instrument orchestra, was favorably received. W. H. L.



Carl Bodell

Carl Bodell, recently head of the piano department of Sullins College Conservatory, Bristol, Va., died suddenly of heart failure on May 31 in Harborton, Va., where he was visiting. Mr. Bodell was born in Sweden in 1850 and early exhibited great musical promise. He received his education under such noted teachers as Tellepen, Lübeck, Delabard and Reinecke. In his earlier years he excelled as concert performer, but after his arrival in this country in 1888, he began to devote himself to teaching, and has since had great success as an educator. He was for ten years associated with Clinton Liberal Institute, Fort

Plain, N. Y.; six years with Hollins College, Hollins, Va., and eleven years with Sullins Conservatory, Bristol, Va. He was a performer of great refinement and emotional warmth, and his compositions, though few in number, are characterized with that same essence of deep and simple emotion.

Alfredo d'Ambrosio

Word reached New York this week that Alfredo d'Ambrosio had died in Paris in January of this year. Of contemporary composers for the violin few had earned more popular success. D'Ambrosio was born in Naples, June 13, 1871. He studied at the conservatory there, taking composition courses under Bossi. After living in Nice for a few years he located in Paris, 1898. D'Ambrosio composed about forty works, the most popular of which is the Canzonetta. This and his Romance in D have already won a place in the standard teaching repertoire as well as on recital programs. Among larger essays are two violin concertos and also chamber and orchestral works. MUSICAL AMERICA has published, in August, 1913, a personal tribute to d'Ambrosio written by one of his pupils, Mario Frosali, an Italian violinist residing in New York.

Albert Theodore Schauffler

Albert Theodore Schauffler, distinguished as an educator and musician, died on June 11 at his home, No. 2862 Marion Avenue, The Bronx, at the age of seventy-four. He was a member of the University Glee Club and the Philharmonic Society and was connected with the People's Choral Union, the Liederkreis and other organizations. He had been treasurer of Robert College in Constantinople in the past year. He was born in Constantinople April 19, 1843, the son of a missionary in Turkey and was graduated from Williams College in 1865. He became a teacher in New York public schools in 1871 and superintendent of schools in 1894. He continued his active interest in musical work until just before his death.

Paul Waldo Vinal

Paul Waldo Vinal, organist of Holy Trinity Church at Yarmouth, N. S., died on June 11, at his home in that place. He was born in Middletown, Conn., and had lived at Yarmouth since 1911. Mr. Vinal was educated in this country and Germany, and had a wide reputation as an organist.

William J. McKay

William J. McKay, assistant organist of the Fleet Street Methodist Episcopal Church of Brooklyn, died on June 11 at his home, No. 9 Debevoise place, Brooklyn. He was forty-eight years old and is survived by his wife and one son.

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Friday of the week preceding the date of publication.

Individuals

Atwood-Baker, Mary.—Nahant, Mass., June 27; Gloucester, Mass., July 4.
Collins, Mabel, Percival.—Keyport, N. J., June 18; Middletown, N. J., Oct. 8.
Janaushek, William.—Spring Lake, N. J., June 6.
Levin, Christine.—Athens, Ga. (University of Georgia), July 9.
Reardon, George Warren.—Yonkers, N. Y., June 18.
Sundellus, Marie.—Panama Exposition, June 20-28.
Webster, Carl.—Malden, Mass., June 28.
Wells, John Barnes.—Seabright, N. J., June 25; Spring Lake, N. J., July 27.

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DESCRIBES RICHARD WAGNER'S WIDOW AS AN OPERATIC COACH

Allen Hinckley Draws an Interesting Word Picture of Frau Cosima in the Days When She Taught Him How "Hagen" Should Be Sung

ALLEN HINCKLEY, the popular bass-baritone of many of the leading opera houses of Europe and also of the Metropolitan and Chicago Opera Companies, considers one of the greatest vocal honors of his career thus far to have taken place when he was invited by Cosima Wagner to Bayreuth to study with her the rôle of *Hagen* in "Götterdämmerung," and in that time to know this widely discussed woman as few persons have the honor of knowing her.

"I believe her to be the last of that famous group which held her husband Richard Wagner, von Bülow, Mottl and Hermann Levy—the group which made Bayreuth. It was through the kindness of Hans Richter, then at Covent Garden during my several seasons there, that I came in touch with Frau Wagner. At his suggestion she cabled me to London, but I had already left for America, and did not receive the message for some time. At last, however, I made arrangement, and the following season, 1905, I went to Bayreuth to learn to interpret *Hagen* as she would have it done. In her enthusiasm, during the lessons it was amusing to watch her features, those clearly-cut features of Liszt, take on the look of the character I was portraying. One day I told her that all she would need with her black gown would be a sword and spear, and she would be the true embodiment of *Hagen*. At that her face took on a pleased expression, as she considered my comparison complimentary.

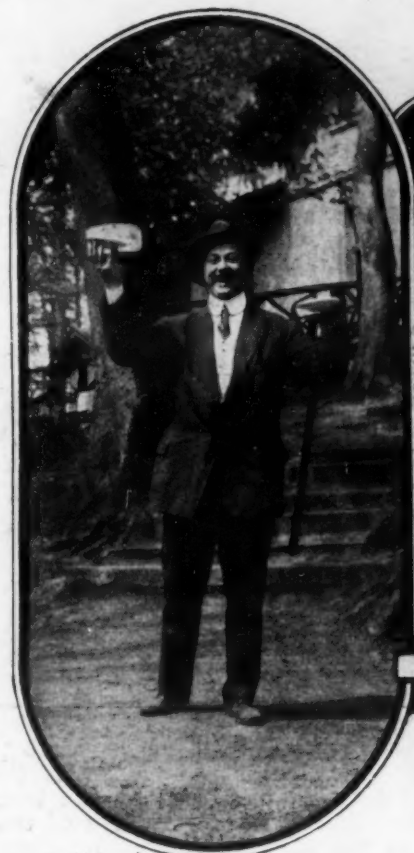
"Frau Wagner showed not only in her imparting of knowledge of the opera her splendid limitless mentality, but also in the simpler things of life. Often she would take groups of her friends out into the country at twilight, in a vehicle which much resembled a 'bus, and there entertain them in the open with a little supper. I have the most beautiful memories of this great woman, standing in the dim light between day and night speaking in her soft voice, making the exquisite comparisons which she could so deftly make. Such small things made her happy, and I remember her great delight over the glow-worms which I would hold in my hand for her.

"The famous home, Wahnfried, is an old-fashioned house situated amid spacious grounds; one of the luxuries is a fine tennis court, and there her son, Siegfried and I would spend many hours. It was a source of great astonishment for the natives to see me win at the game, for in Germany no one thinks of winning a game of any kind from some one who is of higher rank than himself, and, of course, Siegfried Wagner was looked up to at Bayreuth as those at court would look to the Crown Prince!

"At the end of that Summer Frau Wagner said to me, 'Now you may sing *Hagen* as it should be sung,' and I had to leave Wahnfried and Bayreuth, and this great old lady whose intense powers of concentration had made my summer of

study such a happy one. Before going she told me that I must sing at Bayreuth in the future, but made no definite time. As they have no contracts

erbial ship which has no rudder. I had inherited my voice. My father, a minister, had always used his voice professionally, so nothing having been



Allen Hinckley, the Distinguished American Basso, in Germany. Above, center (carrying a walking-stick), with a group of friends at Bayreuth in front of the Festspielhaus, at the last performance of "Parsifal," August 1, 1914. To the left, at Eberswalde. In circle, in the Thiergarten of Berlin

for the productions in Bayreuth, I later received letters which were in the form of an invitation, asking me to appear at the Festival in 1906. This I accepted."

About an American (Mr. Hinckley comes from Boston) who has attained success in the operatic field there is always an atmosphere which is entirely individual. Mr. Hinckley is no exception to this. And curious, I asked him that Dulcinean remark, "How did you happen to become an opera-singer?"

"To tell the truth, because I didn't know what else to do. Like so many other young American men, upon leaving college I much resembled the prov-

planned definitely for my future, I took up the study of singing with the late Carl Schachner in Philadelphia. From him I went to New York and there joined an opera school in the Berkley Lyceum, where I learned such parts as *Sir Joseph Porter* in 'Pinafore', *Pooh Bah* in 'The Mikado,' and *Mephistopheles* in 'Faust'. For some reason I came to dislike the light opera work, and began to think seriously of grand opera. Well, I was offered a position with a small opera company in Philadelphia, which boasted quantity in opera by giving six performances a week of 'Faust' and receiving for same ten, twenty and thirty cents a seat!"

Who Took the Boston Symphony Orchestra to San Francisco?

WHO brought the Boston Symphony Orchestra to San Francisco?

Everybody is asking, said the San Francisco *Bulletin* on May 21, in order to find out whom to thank. There is a feeling that somebody deserves thanks. And a whole list of modest candidates are standing forward and saying, "I done it"; and nominations are still open.

In a speech the other day, Director of Music George W. Stewart is reported as saying: "In bringing the Boston Symphony here, I believe my record speaks for itself."

"Doc" W. H. Leahy, the San Francisco impresario who is handling the local details of the engagement, declared:

"I put up the money—\$60,000 guarantee and \$5,000 for expenses." So, of

course, "Doc" brought the orchestra here.

A morning newspaper states unqualifiedly that Exposition Director J. B. Levison is the man to thank.

A certain business man avers we must thank the Fleishhackers, bankers, who are said to have stood behind the \$60,000 guarantee.

Thornwell Mullally, chairman of special events, the other evening kicked his way through a closed door in order to break into the concert, and replied to protests by indicating that he was the man responsible for the orchestra's presence.

C. A. Ellis of Boston, manager of the orchestra, believes he has some claims, since he made the proposal originally to Stewart.

Then something might even be said for

Mr. Hinckley's face brightened and laughingly he said, "I must have been a great artist in those days! I remember a friend of mine said after seeing me, 'Hinckley, I just paid ten cents to see your *Mephistopheles* and let me tell you it was one of the worst things I've ever seen!' But, anyway, it was all good experience for me. One step followed another. I found myself getting easier in my acting, more used to routine, and later, having finished my apprenticeship, as it were, found it

quite natural to be in Covent Garden, the Metropolitan or any of the large opera houses."

Mr. Hinckley will devote the coming season to a concert tour, which will include oratorio and recital appearances throughout the country. A. S.

the humble music-lovers who are paying to hear the concerts at the rate of some 3,000 admissions per night.

Let's thank every one we meet and be on the safe side.

First of Municipal Warm Weather Concerts in Albany

ALBANY, N. Y., June 10.—The first of the municipal band concerts was given on June 4 in Washington Park and attracted about 5,000 persons. Concerts will be given each Sunday afternoon in this park and Wednesday evenings in the other parks until September. W. A. H.

Arrigo Serato Not Called to Arms by Italy

Annie Friedberg, manager of Arrigo Serato, the Italian violinist, makes the positive statement that Serato has not enlisted in the Italian army. He has never had to serve and she has received information that he will assuredly return to America early in September for a second tour of this country.

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